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**San
Francisco
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PHOENIX

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The Award-Winning Student Newspaper

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Out like a lion



Students popped open umbrellas on campus to escape furious downpours this week. More gloomy weather is expected today.

Fire danger uncovered

Hundreds of campus fire extinguishers overdue for inspection

By Fran Clader

SF State is violating the state fire code that requires fire extinguishers to be inspected every year. A Phoenix investigation of 200 extinguishers on campus found 85 that hadn't been checked since 1983, eight since 1982 and one that was last inspected in 1977. Dated inspection tags on 59 extinguishers could not be read.

"I hadn't realized it had been that long," said Orrin DeLand, director of Facilities Planning and Operations. FPO is responsible for sending out bids to fire equipment companies before the required annual review.

Fire officials and fire protection equipment company inspectors say they cannot be certain whether SF State's 605 fire extinguishers will

work without the required inspection.

"The purpose of having them checked is to make sure they'll work," said John Jackson, owner of Centennial Equipment Company, which conducted the last inspection here two years ago.

California is one of three states which requires yearly inspections of extinguishers. The last official inspection covered every building except the Student Union and the dormitories.

"There are things that could possibly have happened to the extinguishers," Jackson said. "That's why the state fire marshal says they should be checked each year."

Jackson said most of the 160 schools he inspects give him a list that shows the month all the extinguishers are due for inspection.

"I thought the university would

do it the same way. Some of those I did (in 1983) hadn't been done for four, five and more years.

"Obviously they never had a real schedule."

Jackson cited loss of pressure, tampering, moisture leaking into the extinguisher or "caking up" of the chemical inside that could hamper the device's proper function.

"Someone may use one, put it right back and then, when someone else goes to use it, it's been discharged and the next extinguisher is 100 feet away, by which time the fire is larger," Jackson said.

Deputy state fire marshal Dick Harrington said having fire extinguishers that have not been inspected for two years is "not a situation I'd recommend. If you use an extinguisher and it doesn't work, that's a problem."

During the annual inspection the

dry chemical and bicarbonate of soda inside the extinguisher is removed, sifted and replaced. The chemical must remain "floury" so it will shoot up the internal tube when discharged, said Sharon McCright, co-owner of the Guardian Fire Protection company.

Parts inside the extinguisher are checked for cracks and corrosion and then lubricated. The device is then pressurized, she said.

Should an inspector or fire official discover the violation, the school would have 10 to 15 days to correct the situation.

However, no funding will be available to pay for an inspection until mid-July, according to DeLand. He said the 1983 inspection cost the university \$4,000. Centennial charges \$4.50 to service each ex-

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Heat plan gains steam

By Russell Mayer

The university's aged steam heating system may undergo a \$2 million renovation next year or be abandoned in favor of high-efficiency boilers complemented by cogeneration plants and an incinerator.

The changes are recommended in a nine-month, \$21,000 study by two engineering consulting firms on upgrading the 33-year-old system.

The existing steam line forms a loop around the campus. Four giant boilers in the gym basement power steam through pipes to heat SF State's 13 buildings.

The engineering study proposes the university replace the steam line and boiler room with a boiler in each building assisted by eight cogeneration plants and an incinerator.

Cogeneration plants in eight campus buildings would manufacture their own electricity. The heat from the engine and exhaust would be processed to warm the buildings. An incinerator would burn trash and create added heat for the Physical Education building and Thornton and Hensill halls.

"I propose we buy this study exactly the way it came out," said Robert Carpenter, SF State energy management director. "Let's get rid of this old system. It's not reliable and it's wearing out."

Carpenter's enthusiasm for the new heating system is

supported by the California State University Chancellor's office. "They're waiting to float a bond if we approve the plan," he said.

Plant Operation Director David Howard said he will decide by the end of April whether he will upgrade the existing system or chose to install the individual boilers.

The proposed system would reduce the campus' annual heating costs from \$750,000 to about \$470,000 a year, according to the report. Tax benefits for using energy-saving equipment would reduce these costs to \$190,000, a savings of over \$500,000 a year.

The university is currently saving over \$200,000 in annual heating costs compared to two years ago by turning off the steam system between 9 p.m. and 5 a.m.

When John Burns became chief engineer in the boiler room two years ago he questioned the school's policy of leaving the boilers on continuously. His suggestion to turn them off at night produced the savings and netted him a \$1,500 award, called the Merit Service Award, given to faculty and staff members for exceptional service to the university.

Congratulations were mixed with criticism, however. Turning off the system at night and for energy conservation week over the Christmas break has been criticized because the system was designed to stay on continuously. The extreme temperature change causes the

See page 8, col. 4

Dorm fees going up

Dorm students will pay \$70 more for a room in SF State's residence halls next semester, said Housing Director Don L. Finlayson.

Double rooms will go up by \$40 to \$724, while single rooms and four-person suites will jump by \$55 to \$869 per semester. The minimum meal plan, which students must buy as a rental condition, will increase by \$30 to \$470.

Finlayson said the rate increases will keep up with the cost of living, salaries and administrative costs.

Even with the boost to \$2,628 per year, SF State has the sixth lowest rates for on-campus housing, including food costs, of the 14 CSU campuses with residence halls. CSU Long Beach has the most expensive dorms at \$3,238 for two semesters.

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SF State first to offer new master's program

By Carol Prawicki

SF State students can work toward a master of arts degree in Museum Studies beginning this fall in the departments of Anthropology, Art and Classics.

The program, which was unanimously approved by the Academic Senate Tuesday, will prepare students for museum positions, in-

cluding curators, administrators, and conservators. It is the only such program in the University system.

According to the curriculum review and approval committee report presented to the Senate, a survey of Bay Area museums reveal five to six museum positions open up each year. National advertisements show an average of 25-30 openings na-

tionwide each month.

Jeffrey Baker, director of Student Financial Aid, told the Senate approximately 1,100 students will receive less financial aid next year if President Reagan's proposed budget is passed by Congress.

Baker said Reagan's \$4,000 "mega-cap" proposal would allow students a maximum of \$4,000 a

year in federal aid and affect 1,000 SF State students.

Reagan's additional proposal to limit federally Guaranteed Student Loans to students whose annual family incomes are \$32,500 or less would affect another 100 students, said Baker.

Baker said 7,500 SF State stu-

dents receive federal aid.

The Senate also unanimously approved new guidelines for graduate students studying or conducting research away from the university. Current guidelines allow a one semester absence, but under the new policy graduate students will be able to take up to two years off without having to re-enroll.

Awareness is key to avoiding assault

By Kathryn Armstrong

If you awaken in the middle of the night and a stranger is standing over your bed, you have let the situation go too far, according to Gerald Wyness, who teaches Personal Defense at SF State.

"Although," he said, "there will be times when we have no control in a situation like this, there are things we can do to prevent it most of the time."

"The thing is, how did the stranger get in your apartment? ... You've made mistakes. You've allowed yourself to be vulnerable. You've allowed yourself to be target-tested," he said.

Target-testing means the potential attacker is deciding whether a house or person is vulnerable. A vulnerable house has unlocked doors or windows, or dark entrances.

Vulnerable people have not taken basic precautions when they are out alone.

But probably the most important thing that identifies a vulnerable person is their walk, Wyness said. He cited a study in which violent prisoners were shown a film of people walking and asked to identify those who they would and would not attack.

"People who walked with a full stride and knew where they were going or were going about their business, (inmates) didn't want anything to do with. They thought, 'We're not going to mess with that person. It may be too much trouble,'" Wyness said.

Another reason people are attacked, he said, is because they have angered someone who has been harassing them. The attack usually

happens when the victim overreacts to name-calling or gesturing. Learning not to overreact to harassment is critical, he said.

"Most of us are going to deal far more with low grade harassment than we're ever going to deal with some violent person jumping out of the woods and hammering on us," Wyness said.

The students learn about 40 self-defense, street-fighting techniques such as kicking, escaping body grasps and throwing the attacker off balance.

"We have to take what we have and use it to minimize the assailant's potential to harm us. So if you have your feet available, use your feet. If you have your hands available, use your hands," Wyness said.

But, he said students will probably forget the self-defense skills if

they are attacked because "it's not going to happen tomorrow or next week. It's going to happen 10 years from now or five years from now. And if you don't practice," he added, "it's not going to work anyway."

The Women's Center sponsored a four hour self-defense workshop on March 19. Patty Spaletta, a 22-year-old international relations major who lives in a dormitory, said she took the workshop because women have been attacked on campus and because of the "lunacy" in San Francisco. If she is attacked, she is afraid no one will help her, she said.

"I've always been a person that is very aware of what time I'm going home at night and who's in my

See page 6, col. 1



Advocacy group wants 'tax' for campus chapters

By Barbara Cottle

An organization advocating consumer rights and environmental safeguards wants California State University trustees to permit a student fee increase to establish campus chapters.

More than 40,000 students from six California universities have become members of the student-operated and funded California Public Interest Research Group. But CalPIRG doesn't operate on CSU campuses because its \$3-per-person membership fee is not allowed by current CSU policy.

Bill Wasserman, a CalPIRG coordinator, said the policy is unfair to students who vote for a CalPIRG chapter on their campus. Students have the right to tax themselves to fund and run an organization they choose to support, he said.

CalPIRG chapters provide information about bank services, prices in local grocery stores and gen-

eric drugs. The organization advocates recycling, safer standards governing the use of toxic substances and the right to obtain refunds for defective products.

SF State students voted against forming a CalPIRG chapter two years ago. But if the trustees vote to change CSU policy, students here may be voting on the issue again.

President Chia-Wei Woo praised CalPIRG's work but said he opposed the fee because "students don't need more taxes."

Current CSU policy allows CalPIRG to operate on CSU campuses as a club supported by voluntary dues. Wasserman said this is not feasible for CalPIRG because it needs more stable funding to maintain its research and educational projects.

According to a report by trustee Counsel Mayer Chapman, the trustees do not have the authority to

impose the \$3 fee. State legislation is necessary to grant them that power, Chapman reported.

But CalPIRG said that the trustees have the authority.

CSU trustees debated the fee at a committee meeting two weeks ago.

"I hate to have the university collect the fee when an outside institution determines how it is spent," said trustee Dale Ride.

Trustee Roy Brophy warned that allowing the fee would set a dangerous precedent because other organizations may want the same kind of funding.

Lt. Gov. Leo McCarthy differed sharply with these objections and praised CalPIRG for its stand on consumer and environmental issues. "I'm surprised this is a seriously debatable issue," he said. He told the trustees that objections to CalPIRG should not be based on the issues the organization

represents.

Last spring San Jose State University students voted to form a CalPIRG chapter. Last fall more than 5,000 students signed a petition asking Chancellor W. Ann Reynolds and the trustees to allow a CalPIRG chapter there.

An SJSU student defended CalPIRG's funding system, claiming the fees enabled the organization to hire professional staff and follow through on issues.

The trustee committee took no action on the issue last week, but directed Chapman to investigate the legal implications of the fee and other ways CalPIRG could collect student dues.

CalPIRG attorneys have mentioned an alternative plan in which a fee is initially assessed to all students, but which can be avoided by checking a box on the registration fee card.

Campus Capsules

G-man caught

A man with a history of wearing only a G-string while confronting women students on the Cal Poly San Luis Obispo campus became victim of media exposure, reported the Mustang Daily.

Wearing blue tights, the 24-year-old non-student was recognized from a sketch in the campus newspaper and chased by two Cal Poly students. He was later taken into custody by campus police.

In the past he had allegedly bared his body to unsuspecting women and asked them the way to the nearest swimming pool.

Witch-lib

Witches of the Middle Ages were women who deviated from sexual norms, said UC Berkeley doctoral candidate Sigrid Brauner to a forum of people from the Feminist Institute, reported the Daily Californian.

"If wives didn't cultivate their good natures and obey their husbands, they could well become witches," she said.

Social unrest contributed to the oppression of women and to witch hunting. But the political and religious stability that began

in the late 16th century ended the need for such violent methods of social control, Brauner added.

Work it in

The eight-hour work day and 40-hour work week are not always ideal for students, so New Ways to Work in San Francisco is helping people find jobs that fit into their schedules.

For a \$25 fee, people are given access to a lists of part-time openings in the City, reported the UC Berkeley Daily Californian.

"We think of work as a series of tasks that can be divided into many blocks of time," said NWW manager Linda Marks.

Alley oop?

The Cal Poly, San Luis Obispo, bowling alley is striking out financially, said University Union executive director Roger Conway.

A proposal to gut the facility and replace it with a Nautilus weight room and a dance studio is being considered because of the change in the way students choose to exercise.

Conway said more blue-collar workers are bowling today, but Cal Poly students don't support the alley.

Compiled by Glenda Smith

AS complaint office can get last words

By Michael Froelich

Have you ever felt like you were "slimed" by the SF State bureaucracy? And if it happens again, who you gonna call?

The campus complaint-buster is Roxanne Shelly, director of the Center for Student Advocacy. You won't find her in a converted firehouse but in Student Union room M112B.

The center began in fall 1982 to help students with problems in enrollment, admission, grades, university services or employment, sexual harassment and practically any other complaint involving the policies and procedures of the university. It is funded by the \$10 student activity fee.

Shelly said complaints should come to her first because she can suggest alternatives students might not consider.

"I'm surprised by how many students don't know what their alternatives are," she said. "It is especially true for new students without any previous contact with a university."

The center receives about 10 complaints each week. Most are resolved informally.

An informal solution begins with talking to the person named in the complaint. If that does not resolve the problem then the person's supervisor is contacted and if no solution is reached, the next level of management is contacted.

According to university procedure, a formal grievance can only be lodged after informal avenues are exhausted.

The formal procedure requires a grievance committee to hear the complaint in a manner similar to a court. At this stage Shelly cannot act as the student's representative.

Shelly said the success in resolving a student's complaint depends upon how far the student is willing to take it.

Keith Privett, a psychology graduate student, spent five months trying to get the Financial Aid Office to establish a work study contract with a hospital where he was doing research. He said once the Center for Student Advocacy became involved, the Financial Aid Office established a contract within two weeks and he received work study funding.

On another occasion, Jennifer Wollin, a theater arts major, filed a complaint about campus lighting and the lack of security telephones.

"(Shelly) was helpful and supportive," said Wollin. "She had the power to call DPS and helped set up a safety committee. I doubt that I could have done that on my own."

Shelly said the center provides students with a comfortable place to talk about their complaint. "Sometimes after a student talks their complaint over with me they feel better and it is easier for them to solve their problem."

Safety phone installed

By Eric Altice

A new campus telephone has been installed in a Humanities building alcove near 19th Avenue.

The phone was prompted by the rape of a 21-year-old SF State student in the courtyard between the Humanities and Business buildings, said Bob Geiger, chair of the Associated Students Activities and Rights Committee. The victim said she was looking for a phone to call the Department of Public Safety for an escort when the rape occurred.

Geiger, who helped spearhead the drive for the phone, said its placement near the intersection of 19th and Holloway avenues, which has been nicknamed "Death Corner" because of its danger to pedestrians, may also be useful after an accident.

"You can never tell when you might need to call an ambulance and every second counts," Geiger said.



Photos by Philip Liborio Gangi

Campus problem solvers such as Shelly used to be common throughout the California State University system. Damone Hale, president of the Associated Students at Cal State Hayward, said most of the positions were eliminated because of cost. "Here (CSUH) it depends on who is campus president," he said. "Some presidents might handle a complaint while others may not."

At Cal State Los Angeles, students have taken their complaints to

the same person since 1968. CSULA ombudsman William Schatz said ombudsman positions in the CSU system were established after the student demonstration in the 1960s that began at SF State. He said his office receives 350 to 400 complaints every quarter.

The center is open Mondays and Wednesdays noon-2 p.m. and 3:30-5 p.m., and Tuesdays and Thursdays noon-2 p.m.

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Comic book collectors cram convention

By Greg Baisden

Someone sings aboard the space-ship Nomad Squadron.

"When the moon-mines don't need you an' nobody cares; when your credits run dry an' you're out on your ears, shake hands with the damned from every land an' join the Legionnaires."

"Singing very, very good for the spirits, Sourfellow," says the cat-faced Takatak.

"La la la," replies the pointy-eared sour fellow, who looks like a cross between a gorilla and Swamp Thing.

Swamp Thing? Sourfellow? Takatak? Yes, indeed.

These three are just a few of the gruesomes who filled the Barbary Coast last Saturday for Statecon, a comic book and baseball card buy-sell-and-trade "convention."

Of course Swamp Thing, a gargantuan humanoid plant under the employ of DC Comics, didn't walk around the convention. Sourfellow, Takatak and he were kept enclosed

in their plastic-wrapped books, selling for 50 cents to \$5, depending on the particular issue.

Nearly 1,000 "comix" and baseball card fanatics — mostly the former — laid down \$2 to get a chance to lay down more cash for their favorite comic books.

Lance Alameda, a 19-year-old film major, unloaded \$69 at the convention's 20 tables and loaded up with a hefty stack of four-color newsprint. Only one table was devoted exclusively to baseball cards.

"I want to be a screenwriter," Alameda said, "and these are perfect examples of storyboards. That's really what they are."

"That's a lousy reason to collect," said his friend, Nick Bonnel, who began collecting comic books as an investment.

To some, collecting may seem as ridiculous and incomprehensible as super-hero costumes, but it can be a highly profitable venture. Action Comics #1, logging the first appearance of Superman in 1936, is appraised today at about \$5,000. Some issues of Marvel Comics' X-Men that were written and drawn by the highly-regarded team of Chris Claremont and John Byrne now sell for \$35 each. And these are comics that appeared on newsstands just four years ago at 60 cents each.

"There's not much money in it," claimed convention organizer Rich



Collector Brian Peets wheels and deals in comic books.

Sayers. "It's really just a hobby and you have to enjoy the books. As a pure business venture, it's not very profitable."

But Sayers, a 22-year-old marketing major and recently elected Senior Class Representative admitted he was "sort of an investor."

"I don't really collect," he said, "because I buy them and read them and then sell them almost right away." This system helps pay for his comics, Sayers said.

Bonnel collects comics "because they're neat; they're fun. It's just entertainment — it's quick, it's easy."

Marc Haines, an aspiring graphic artist who drew the "Stateside" comic last semester for the Golden Gate, agrees. "It's an escape into pure fantasy. It's sex for the mind."

And, depending on one's frame of mind, comic book fanaticism can be contagious.

Brightly-garbed heroes leap out from glossy covers, smashing the bejeezus out of the world's evil. Doctor Octopus succumbs to Spiderman. Ms. Marvel battles the minions of lo into capitulation. Dr. Doom retreats, not defeated by the Fantastic Four, but humbled "for a time."

"Beware, impudent mortal fodder: your days of death stride the earth again," declares one hairy, hulking monstrosity. The mighty Avengers dispatch him forthwith.

Theft wave continues

By Katharine Murta Adams

Seven more petty thefts occurred on campus last week, adding up to almost \$2,000 worth of property and cash stolen in the past three weeks.

Seven thefts, totaling more than \$850, occurred between March 18 and 22, according to Department of Public Safety's press release. Two of the thefts occurred in the bookstore. The others occurred in Verducci Hall, on the first floor of the Old Science building, in the Student Union, in the gym and in the Arts and Industry building.

The items stolen were a Sony Walkman, a baseball cap, a 12-speed bicycle, two backpacks, a Baja dirt bicycle and \$99 worth of clothing.

No suspects were listed on the release.

DPS also reported: Three juveniles were arrested March 23 after they attempted to steal a mo-ped near Mary Ward Hall. When DPS officers arrived at the scene they noticed the mo-ped's cable lock was cut. A witness identified the suspects.

An attempted burglary in the Creative Arts building damaged a door and a vent. The attempt was made between March 21 and 22 in room 24C. No suspects were listed.

Institute to study SF topics

By Bill Hutchinson

Should Candlestick be domed? Should San Francisco adopt the USS Missouri?

Should the city create more parking spaces?

SF State's new Public Research Institute wants to find out for less than the private research corporations are charging now.

PRI was created this semester with a \$300 grant from SF State's community outreach program, Urban Mission, to research problems facing San Francisco and other Bay Area communities.

Richard DeLeon, political science teacher and director of PRI, said the institute is seeking a \$169,000 contract with San Francisco to study the parking problem, especially the effectiveness of colored curb zones.

Among the other contracts PRI is pursuing are a telephone survey about what to do with Candlestick Park, where the USS Missouri should be based and whether district elections should return to San Francisco politics.

"If one of these contracts pans out this institute could become self-supporting," said DeLeon.

DeLeon said PRI is not in the research business to profit, but to give graduate students practical experience doing research.

PRI has five graduate students who work as research assistants when the program receives a contract. Each student earns wages and receives two units.

The Urban Mission, funded by the California State University system, provides PRI with work study students who do most of the clerical work. It also compensates departments that grant release time for PRI's director and assistant director.

Frances Packard, a political science graduate student and research assistant for PRI, said she was excited about the program because it gives her the research experience she will need to get a job.

"It's an extremely valuable program," said Packard. "It not only helps students but it also gives this institution some positive recognitions if we do good research."

DeLeon said it is difficult to start programs such as PRI because "the faculty has seen programs like this fail in the past."

It is important for faculty to contribute their expertise to the institute and expand the number of subjects that PRI can research, said DeLeon.

PRI has approximately 16 faculty members on its advisory board, which recommends which contracts the institute should accept.

Robert Rogers, dean of Graduate Studies and Research, said PRI can carry over into the classroom and give students an opportunity to actually see how research is conducted.

Romona Knowles, assistant director of PRI, said similar research programs have failed in the past because only one or two people participated in the project.

"This (PRI) program involves many people," said Knowles. "If one person leaves the institute someone else is there to take that person's place," she said.

"San Francisco State has a lot of talent that can benefit all of San Francisco," she said.

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INTERRO—GATOR

What was your favorite film of the year?

By Glenda Smith

John H. Johnson, 24, senior, finance: "Places in the Heart," because the only way I can tell I like a movie is when I remember it. I liked "A Soldier's Story," too. The part where the sergeant tells his prospective murderer why he is so hard on country blacks. It made a statement of the times before World War II.



Henry Viets, 22, senior, music: "Amadeus." Instead of trying to show him as just a great artist of the past, they showed him as a person, as a human. My favorite scene was when he was playing improv on a harpsichord. They had given him a little theme, and he made it an incredible solo.



Joanie Tanis, 24, visiting student, fine arts: "The Gods Must Be Crazy." It was a low budget film, but really good. I liked the way they teased our culture as a satirical contrast with history.



Steve Hamai, 20, junior, political science: "The Killing Fields." I like political films. It showed the views of the Cambodians and the way the Third World countries can get caught between the political relations of the Soviet Union and the United States.

Photos by Philip Libero Gang

Instructor makes un-usual toys

By Karen Wong

You can play Cowboys and Unballs, Capture the Unball and many other games—all for less than \$10. The key to all this fun is the Unball, invented by SF State design and industry instructor William Seidel.

The Unball is a soft, rounded wedge-shaped leather toy that conforms to your hand. It comes in a variety of earthtone, pastel and bright colors.

"The initial idea was to develop a very safe, fun ball that everybody could play with," said Seidel, 35. "It's kind of an odd shape, but it's designed that way so it doesn't roll. When you play catch with a 3-year-old, they don't throw so well; the ball always rolls away and you end up chasing it. It doesn't happen with this."

Seidel said he made the Unball's shell out of leather because leather smells good, feels good, and sounds good when it hits your hand.

The Unball is filled with shredded leather. Seidel said he tried using beans and urethane, but they didn't have the "zip" shredded leather had when throwing the Unball.

It's good for light-throwing indoor games, but you can also go outside and throw it hard, said Seidel.

Many arthritis sufferers use Unballs for exercise, and optometrists recommend them to patients to develop hand-to-eye coordination and depth perception, he said.

"Above all," said Seidel, "we just have a lot of fun with it."

Approximately 50,000 Unballs have been sold, he said, many of them at colleges.

Seidel said he has not approached



By Mary Glass

Design and industry instructor William Seidel, with creations.

SF State's Franciscan Shops about his product because he is not in charge of marketing.

Seidel invented the Unball eight years ago. He tried to market it, but the recession made it hard to raise money. He said he put the Unball "on the back burner for a couple of years."

Five years ago, while taking a course at SF State called "How to

Market, Patent and Develop Your Idea," Seidel decided to "resurrect the Unball" for a class project.

In August 1981, he came up with \$60,000 to market, develop and manufacture the Unball. One person invested \$40,000, two others invested \$5,000 each and a bank loaned Seidel \$10,000.

Seidel took his Unball to the Toy Fair in New York City last year.

"That really started the business," he said. There were cash orders and reorders. Anyone can buy something once (but) it's the reorder that's important."

Seidel said half the Unball stock was sold to a game company in Los Angeles because it was "easier for them to market, develop and package. They've got all the equipment there, and... we're in it for the money."

"That sale made us a half-million dollar company," he added, "which isn't bad for a \$60,000 investment in one year."

Seidel, who now teaches "How to Develop, Patent and Market Your Idea," also teaches an industrial design course. He works at McGraw-Hill publishing company as an art director full time and has a "design business that I intentionally keep very small. I have 43 projects and that's more than I can handle," he said.

Among his 43 projects are a speaker system, an X-ray machine, and a make-it-yourself mask kit. He also designed clothing, graphic designs and lamps.

"An industrial designer has to be able to change from one industry to another and be able to develop a new and better diaper at the same time he's working on a space agricultural project. They are unrelated, but the design process is generally going to be the same," he said.

Seidel's advice to inventors is to take his developing, patenting and marketing class, and to have perseverance—"probably the single most important element," he said.

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Opinion

Fairness first in aid cuts

President Reagan's plan for cutting student financial aid is warranted, but misdirected.

Reagan wants to shrink the federal role in student aid by 20 percent, or \$2.3 billion, by limiting individual students to \$4,000 a year in combined federal aid. Further, he would make Pell Grants, Supplemental Educational Opportunity Grants, National Direct Student Loans, and college Work Study programs available only to students from families earning less than \$25,000 a year. Guaranteed Student Loans would be limited to students from families earning less than \$32,500 a year.

Rather than slashing the aid programs and distributing what remains according to a purely arbitrary formula, the Reagan administration need only reform the grant system.

Jeff Baker, director of financial aid at SF State, has a good plan: Implement a "needs test" that considers family size and number of family members enrolled in college — practical considerations which are wholly overlooked by Reagan's income-based formula.

Asking students to demonstrate need would serve two purposes: Students from families that earn more than \$32,500 a year but still need assistance would have a chance at getting it; students from families that earn less than \$32,500 annually but don't need aid couldn't take the system for a ride.

As in all things, fairness is the best bet. And it's time for Reagan to practice the fairness he preaches.



Reagan caps the info flow

By Tom Borromeo

What's the federal government up to?

That's what a lot of us, both supporters and opponents of the Reagan administration, would like to know. But finding satisfactory answers to that question is becoming more complicated and sometimes costlier in the face of the administration's attempt to undermine the Freedom of Information Act (FOIA).

The FOIA was established to allow the public access to unclassified government records. According to a report by the American Civil Liberties Union, effective use of the FOIA by research groups, journalists and individuals has uncovered the following:

- Details of Reagan-authorized covert support for Nicaraguan contras between August 1981 and August 1982.

- The State Department-authorized sale of more than \$28.3 million worth of military equipment to South Africa from fiscal 1981 to fiscal 1983. According to the report, the State Department previously denied supplying that country with anything of military value.

- FBI surveillance of gays and lesbians in San Francisco between the 1950s and the 1970s.

Despite (or probably because of) the FOIA's effectiveness in unearthing federal misdeeds and ineptitude, the Reagan administration has continued a persistent campaign to avoid scrutiny by those who use the FOIA.

In 1983, a Reagan executive order mandated pre-publication review of manuscripts by, and lie detector tests for government employees who were merely suspected of leaking information. That same order required those employees exposed to classified information to take oaths of secrecy, that would be forever binding. By the time the order was rescinded, in response to strong opposition, 120,000 employees had signed the oath.

Failing to get congressional approval for the exemption of the FBI and CIA from the FOIA, the Reagan administration urged other measures be taken by these agencies to withhold records, including raising fees charged to those requesting information.

Some argue that the CIA should be exempted for security reasons. But in light of that agency's more questionable activities (i.e., the unpopular covert operations in Nicaragua) a distinction must be made between information classified for security reasons and information withheld for political motives.

Another executive order, indicative of the administration's desire to act independently of public whim, urges federal officials to "classify documents at a higher security level when doubt exists about the sensitivity of these documents. This is a reversal of the traditional trend toward declassification.

What it all boils down to is a federal government which would just as soon do away with a basic tenet of democracy: the fundamental right of the electorate to knowledgeably determine how it should be governed.

Even more disturbing is the public's blithe acceptance of the Reagan campaign — perhaps due to the perception of the FOIA as an instrument of an arrogant, unpopular press. In 1980, a Gallup poll revealed that people favored stronger press restrictions by a two-to-one margin. Four out of five callers to a call-in program in 1984 "applauded the Pentagon for restricting access to the press" in the wake of the Grenada invasion, according to the Cable News Network.

But those who share this view should remember that access to government information is not merely a privilege of the press, it is a public right. And the FOIA is a safeguard of that right.

To allow further erosion of the FOIA's effectiveness would be to close our eyes and follow blindly the course the Reagan administration has set. For all of us.

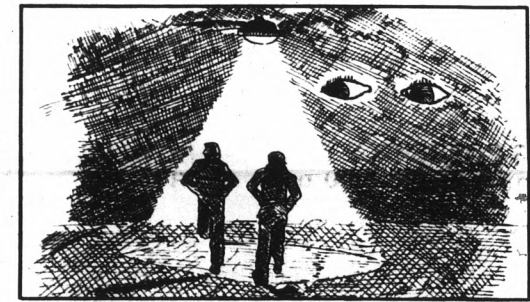
Seeing the light in a moment of vulnerability

By Bill Reardon

EMPATHY: Intellectual or emotional identification with another.

I do not consider myself a sexist, nor by any means macho. But sometimes I must admit to having felt a beneath-the-breath annoyance at some women's seemingly persistent whimpers about their personal safety.

Having hitch-hiked solo across the country many times and driven a cab in three cities, I have often felt vulnerable and feared the unknown and unpredictable.



Once a professional soldier of fortune left my cab and said, "Man, I wouldn't have your job for all the money in the world. You never know what kind of nut is gonna jump in this back seat. I could've cut your throat in a second and you would have never known what hit you."

I thought about the comment, but not for long. I had to make a living. Besides, I figured I'd be able to handle most any situation, mentally or physically.

"So what do you mean you can't walk to the corner store a block away just because it's dark? What's the big deal?" I have often insensitively wondered aloud.

But sensitivity grows from experience. I had an experience on campus the other night that snapped me into empathizing with some of the vulnerability that women deal with.

Leaving the Phoenix newsroom after midnight on a Tuesday, I strolled across campus with my buddy, Dave, another physically capable and confident guy, not at all threatened by the darkness.

At the parking structure, however, confidence turned to apprehension. All the lights in the concrete maze were out, leaving it in near total darkness. As fate would have it, I was parked on the lowest level.

Suddenly, Dave and I became silent and the apprehension turned to anticipation — of what we did not know.

That moment of total vulnerability — of being unable to see who or what could be lurking under the cover of pitch black — caught us both off-guard.

A spark shot between us. As we groped blindly for the first level stair railing, we broke the tense silence almost in unison.

"Whoa, I don't like this at all."

"Me neither."

As we felt our way down the railing, all shapes disappeared. Silence again. . . listening. . . sensing for a presence.

I thought, "Well, at least there're two of us," and immediately countered that thought with, "A lot of good that will do us against an invisible knife or gun connected to a voice in the darkness."

Tension again.

I grasped both rails loosely and envisioned delivering a swinging kick if met by that voice at the bottom of the stairs.

I could sense Dave close behind and the disorientation we both felt at the bottom of the first flight, not knowing where the next flight began.

"This is too weird," we agreed as we hunched forward and felt for the hidden rail. We bumped into each other and I could feel my heart beating a little faster.

We found the rail finally and quickly descended the steep flight. I headed for my car by memory, not by sight.

Invisible even from a few steps apart, we spoke loudly to keep an audible fix on each other.

I was 10 feet from my white car before I could discern its shape. "Here it is!" I fumbled with the key in the lock and turned on the dome light immediately after entering. I unlocked the passenger door and Dave plopped in, obviously relieved.

I hit the headlights before starting the car and Dave and I breathed what felt like our first breaths in a few long, tense minutes.

"Man, can you imagine what a chick (excuse the slang) would feel coming down those stairs?"

"Yeah, exactly what we felt — scared s---less!"

The lights being out was entirely unexpected. As I drove home with the doors locked, I thought about how many women have found themselves in a similar, unexpected, unguarded moment when their worst fears were realized in the worst ways.

I felt a cold shudder and the hair go up on my back as I recalled the tense moment I had just experienced. It was disconcerting, something I would not wish on anyone — and one I have often been told women deal with every day.

I feel like a fool for ever having said, "What's the big deal?" to anyone's fear of being vulnerable.

Bill Reardon is a Phoenix editor.

Street crime: America's private protest

By Phillip Epps

It was about 11 p.m. when I got off the Haight Street bus after visiting a friend.

I knew I should have taken the 22 Fillmore bus the rest of the way home but I was too impatient. Besides, I had walked the same route home, often late at night, for more than two years. I had nothing to worry about.

The dimly lit block was deserted except for a few old men getting drunk on the steps of an apartment. They seemed oblivious to me and I could barely make out their silhouetted forms across the street.

I began walking down Fillmore Street toward the Mission. My only thought was getting home.

Then I saw them.

At first the two men were just shadows walking together. They were talking but I couldn't hear what they were saying.

One of them fell in behind the other as they came closer to me. By this time it was too late for me to cross the street or turn around gracefully and go the other way. I didn't want to provoke them, so I kept walking.

"Hey, you, give us your money!" yelled the one closest to me. By this time they were just a few feet away. The guy in front came to my right. The other followed, hemming me in toward the building. Impatiently, they repeated the demand, but I was too stunned to answer.

"Let's have it," said one.

My initial reaction was to resist and try to run, but the one in the rear caught my attention by pulling a dark object out of a small, crumpled paper bag. Looking directly at what he held, I realized it was a .45-caliber pistol, the gun a lot of movie cops use. The scene hardly seemed real, like a movie itself.

Fortunately, I persuaded myself it was real and I would do whatever they said.

They told me to get on the steps of the apartment we were next to so I would be out of view of any passers-by. But I couldn't move.

"Get on the steps," hissed the one without the gun. Without hesitating any further, I quickly backed up the stairs.

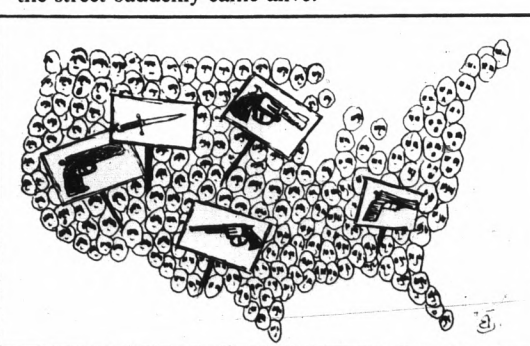
"Come on, man, the money," one of them said, seeing my now obvious fear.

"I don't have any," I said emphatically. I heard myself say it again, and possibly a third time. Actually, I did have two dimes, but I didn't think that would go over very well.

Nothing else was said. They sensed I was sincere about not having anything valuable, even though I was carrying a satchel full of books and papers. They didn't touch me.

With a slightly irritated look, they left and continued walking down the street as if nothing happened.

They looked back once, maybe to see what I'd do next. I continued walking home. The drunks across the street suddenly came alive.



"Hey, what're you doing in this neighborhood? You don't belong here. Get along, beat it!" They must have watched the whole affair; they might even have known the two guys that confronted me. But I wasn't about to stand around and ask.

Recent events have put street crime among the forefront of national issues. The "vigilante" shootings of four black youths in a New York subway by Bernhard Goetz and the Justice Department's increased verbal attacks on a lax judiciary have underscored the crisis.

The arguments about street crime have complex moral, economic and racial connotations, according to a recent Eisenhower Foundation report.

The foundation — a private research group run by Milton Eisenhower, brother of the late president —

said the United States has not been critical enough of the "root causes" of street crime.

It said street crime in America should be considered "slow rioting" — a protest of unequal opportunities for minorities. The current upswing of individual crime — the "strong-arm attack," the report said, — has replaced the riots of the 1960s.

"It is possible that some crimes, like street mugging, have become the safer, more private expression of protest in the 1980s," it said.

Especially economically hard hit in the United States are blacks in their late teens and early 20s. Statistics show this class of potential worker has an unprecedented unemployment rate of more than 20 percent.

Julianne Malveaux, an economics professor at SF State, said, "Crime rates go up when unemployment rates go up."

The solution to reduce street crime can only come after a close look at why people commit crimes, she said. In general, people probably wouldn't need to find an answer for their money problems in the street if they had some viable alternative, one with integrity and positive reinforcement.

Data released by the Bureau of Labor Statistics show only 40 percent of blacks who lost their jobs between 1981 and 1984 have regained those jobs, while 60 percent of whites have regained theirs, she said.

"You have people that have had things and now they don't. I happen to think those are the people that tend to be in the category of the street criminal," said Malveaux.

She said if society would generate employment — "options to crime" — then it would have a right to be strict on crime.

"But if we don't generate options to crime, then we are telling people to make it any way they can — and they will."

Phillip Epps is a journalism student and a former Phoenix editor.

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One out of every four women will be sexually assaulted in her lifetime according to the San Francisco Sexual Trauma Center

Reporting rape quickly is best

By Elizabeth White

A woman is lying huddled on the floor. Sheets are strewn across the room. Her attacker has just fled through the bedroom window. She looks up at the phone on the nightstand. Does she call the police?

Almost half the rapes in the United States go unreported, according to a recent report from the Bureau of Justice Statistics.

Inspector Larry Lindenau of the Berkeley Police Department's Sex Crimes Detail said, "It would be ideal if victims would report immediately after the assault."

He said clues aren't as easily found and facts don't remain as vivid in the victim's mind if the report is delayed a week, or even a day.

The procedure followed by police immediately after the report of a rape or an assault is the same in most cities, said Lindenau.

When a rape is reported, the Berkeley police immediately dispatch several officers to the scene. One officer stays with the victim and the others check the area for suspects, witnesses and clues.

"If a woman is uncomfortable talking to a male officer, arrange-

ments are made for her to speak to a female officer," said Lindenau.

The victim is taken to a hospital for a physical examination to check for evidence of semen, hairs, blood or clothing fibers from the attacker, as well as possible hemorrhaging by the victim. If her clothes are needed as evidence she is asked to bring a second set with her to the hospital.

A communication system is set up between the hospital and officers on the scene to report new evidence. At the hospital, evidence technicians repeatedly go over the rape incident with the victim to get all the necessary information.

After the examination the victim returns to the police station for questions and to write a detailed report of the rape.

The police maintain contact with the victim throughout the trial process to answer any questions she may have, go to court with her, and be more available if she wants to "drop by and visit and discuss things," said Lindenau.

According to Lindenau's files, approximately one-third of the victims who reported an assault were raped by people they know. Lindenau said that "stranger" rapists are more often repeat offenders.

The Berkeley police usually send evidence from the victim's physical examination to a private laboratory, Oakland's Institute of Forensic Science Criminalistics, because the county laboratory is often "backed up" and can't do all the lab tests right away, said Lindenau.

The institute analyzes the semen to determine the rapist's blood type through a process called "electrophoresis." According to Gary Simms, a criminologist at the institute, if the blood type is rare the police will have an easier time tracking the rapist.

If a rapist is a repeat offender it is likely the police will have his blood type on file. The process can take anywhere from three days to several weeks, depending on the lab.

"If we have six people doing six rapes a year, that's 36 cases a year," said Lindenau. "If we can consistently catch that kind of person and successfully prosecute them, our numbers will drop drastically."

The number of rapes in Berkeley has already dropped drastically in the past seven years, from 110 rapes in 1977 to 52 in 1984. Lindenau said he feels positive that the numbers will continue to decline.

health education and women's studies major who practices karate.

Until the nature of our society changes and is based on love and cooperation rather than principles of war, Comey said, women must protect themselves.

"I believe that every woman should take a basic self-defense course. (Women) should deal with the fact that violence may be perpetrated against (them)," Comey said. "That that's the nature of our society."

herself as a winner, she said. Options include yelling from the diaphragm because it is louder than yelling from the throat; changing directions when walking — go into the street; running; fighting back; choosing not to fight back; or talking your way out of an attack.

"It gave me a sense of 'Yes, I can think at the time it happens. I don't have to panic if I don't want to, I can think clearly.' And then I can go from there," Spaletta said.

Linci Comey is a 31-year-old

New rape laws aid victims

By Karen Wong

Over half the rape victims who report assaults to the San Francisco Police Department drop the charges to avoid the trauma of going through the trial process, said Lt. Michael Dower of the SFPD Sexual Assault Division.

But in the last five years state laws have been enacted to reduce the humiliation and anger victims often face when questioned by attorneys or when confronting their attackers in court.

Victims no longer have to prove they resisted the assault, said assistant district attorney William Fazio. Sexual Assault victims must only say they were either forced into the act of rape, oral copulation or sodomy, or feared for their safety if they resisted.

Fazio also said California law limits the admissibility of victims' past sexual experiences as trial evidence. The defense attorney must present a written statement to the judge explaining why specific questions are relevant to the case, and the judge decides whether they may be asked in court. Usually, judges prohibit these questions, he said.

Defense attorneys will try to make it appear as if the victim perpetrated the assault because that is "a position they have to take," said Fazio. "But it's not like what one

sees on television at all. That's really a misrepresentation. Victims are treated with a great deal of respect now."

But, said Dower, only about 5 percent of the cases go to trial.

Approximately 55 percent of the cases are dropped because the victim is unwilling to pursue the case, he said. Sometimes the victim knows the suspect and decides to drop the charges, or the victim is a prostitute and decides that rape is an occupational hazard, or the victim just doesn't want to go through the court proceedings, he said.

Forty percent of the cases don't go to trial because a suspect has not been found, he added.

Pete Cling, attorney in charge of rape cases for the district attorney's office, said about 95 percent of the rapes that are tried result in sentences of either three, six or eight years in state prison.

Before the case is tried, several months to a year may have elapsed since the assault was first reported, said Fazio. It's not uncommon for the victim to have to repeat her story to several officials.

The district attorney's office prosecutes the case. When a suspect is arrested, the district attorney must decide within 48 hours whether there is enough evidence to hold the suspect.

If the evidence is sufficient the

district attorney files criminal charges. A preliminary hearing in municipal court is held to present evidence that the crime may have been committed by the suspect.

The victim is questioned first by the district attorney, then by the defense attorney in a cross-examination.

If the judge at the preliminary hearing rules the case should go to trial, the case goes to superior court where the suspect is read a formal list of charges against him by the judge. The victim does not have to be at the arraignment.

The defendant then pleads guilty or not guilty. If he pleads guilty, an evaluation period and sentencing date are set. If he pleads not guilty, a trial date is set.

After the trial date is set, the victim is subpoenaed to appear in court. Attorneys present physical evidence and again question and cross-examine the victim, this time before a jury. After questioning, the victim is excused by the judge but ordered to remain available for any further questioning.

The jury then decides the defendant's guilt or innocence. If guilty, the judge sentences the rapist in a separate session.

But regardless of whether the case went to trial, the rape victim must put together the shattered pieces of her life. The trial is the first step.

Sex assailants target on victims' vulnerability

Continued from page 1

space, what I'm doing at every moment," Spaletta said.

"But there are times when you're going to be vulnerable. If you don't have your keys out when you get to the door or you're walking home at 2 a.m. because your car broke down. That's life and you have to deal with the situation at the time it occurs," she said.

The workshop taught Spaletta to consider her options if she is attacked, develop a plan, and to visualize

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Memories of a horror...

'Certain things happen that trigger memories...'

By Betsy Blew

In August of 1982, three days before fall semester started, Norma was raped near SF State. She was one of eight women attacked in the area between April and September 1982. Norma is not her real name.

"I like to use the word survivor, (instead of victim)" said the 23-year-old student. Dressed in jeans, oxford shirt and hi-tops, she sat on the grass and lit the first of many cigarettes. She pushed her light brown hair away from her face and began to talk about the rape.

"It was very late and I'd been on the bus... I was half asleep," she said. As she walked home from the bus stop, a man approached her from behind and asked for directions.

"I should have known something was up when he asked for 19th Street, not Avenue," she said. "I told him it was straight ahead. I turned my back on him and the next thing I knew he had a knife at my back."

She speculates that the reason he asked her for directions was that "... perhaps he was looking for degrees of vulnerability... what kind of resistance I'd put up..."

He asked for her money and for a moment she was relieved. "I thought, 'Whew, I'm getting mugged, I can handle this,'" she said. But then he put a blindfold on her and walked her in the opposite direction.

"I didn't know if I was going to live... I didn't know what was going to happen," she said, looking at the ground and grinding her cigarette butt into the grass.

"I'm not going to get graphic," said Norma, "but at some point the blindfold came off and I wound up with most of my clothes off."

She said she tried to talk him into going to her house — saying it would be warmer inside — because she knew her male roommate would be home.

"He let me get dressed again... but I guess I became too transparent... I tried to steer him to the gas station."

He realized what she was doing,

dragged her into to the bushes, beat her and then raped her, she said.

"The thing that remains with me was that it seemed to have taken so long, and I was still wondering if I was going to live because now I had seen his face."

When he finally ran off, she went home, dazed. "And then I lost it," she said. "I started screaming and screaming... I was really hysterical but I had enough sense that I knew I wanted to report it to the police and I knew I was really angry. I also knew not to change clothes or take a shower."

The police were great, Norma said, although she was apprehensive

at first. "I had heard terrible things... (there were) two male cops and I thought, 'Oh, God.' They were really sensitive... but they had to do their job and ask all kinds of questions."

After taking her to the scene of the rape to collect evidence, the police took her to the Sexual Trauma Center.

There, the staff asked more questions, gave her a medical check-up, took sperm specimens and tested her for gonorrhea and syphilis.

"I saw the rape as being a total loss of control on my part," Norma said. "This person had invaded me and I was powerless. After the

hysteria was over I kept trying to re-establish a sense of control. I was constantly playing the brave young woman who had her act together."

The initial effect of the rape was a complete fear of being alone, she said. She spent as much time as she could with people.

She had some follow-up counseling at the trauma center but did not want therapy until a few months later. "I kept talking about (the rape) to my friends, but in a real controlled way. It was more like seeing it in the third person — it wasn't really me — so I wouldn't lose emotional control," she said.

In September, the eighth rape near SF State was publicized and Norma suspected the man was the same one who raped her. She called the police and within a few days an inspector from the Hall of Justice came over with six mugshots. She picked out Derrick Lamont Prince, whom the seven other women also identified as the man who raped them.

"I was determined to press charges," she said, "especially when I found out there were seven others..."

The long legal process was the hardest part, she said. Eventually she had to get therapy because "I was losing it... I was afraid the trial wouldn't go well and I didn't know if I could hold up," she said.

In December she testified in the preliminary hearing. The cross-examination, she said, "was reputed — and rightly so — to be very hard and not pleasant."

The defense attorney tried to attack her credibility, she said, and would say subtly misleading things.

"He was such a slimebag," she said angrily, "but we were eight very determined and strong women. By the time it came to trial he barely had a case..."

Eventually, Prince was sentenced to 81 years in prison.

"It was kind of anti-climactic," Norma said of the conviction. "I expected to feel great — justice had been done and I could get on with my life."

But, she asked herself, "How come I still don't feel good?"

Norma said that though the trial was over and Prince is in jail, she could be raped again, tomorrow.

She takes precautions to avoid it however.

"All women should take an intensive self-defense class," she said. "Whether you're prepared or not, the violence is out there... I really stress educating yourself."

"Rape is not sexual, it is a power issue — an act of aggression," said Norma.

Norma said when she heard the judge describe Prince's background, she was not surprised he became a rapist. "He too is a victim of society," she said. "Still, that doesn't excuse him for what he did to me."

Norma pushed her fifth cigarette butt into the ground.

"Certain things happen that trigger memories," she said slowly. "I don't think I'll ever be completely over with it, but it gets better and it doesn't rule my life."



By Catharine Krueger

The rape forced me to face reality...

By Jane Thrall

Sally had lost track of time that day in 1982. It was 10 p.m. when the 20-year-old SF State junior realized how late she'd been studying at the library. She quickly gathered her books and walked alone toward her car two blocks off campus. Sally is not her real name.

"I was off in the clouds," she said. "It was a warm, still September night. I heard something and wondered, 'Is that the wind rustling? Could someone be following me?'"

"I didn't have any reason to be fearful, so I continued. The next thing I knew, there was a gun to my throat and this guy forced me into my car." The assailant told Sally to drive about a mile off campus, where he brutally raped her.

Sally's assailant, Derrick Lamont Prince, then 17, was later convicted in December 1982 of 40 felony counts, including eight rapes near SF State, kidnapping, oral copulation and sodomy.

But Prince wasn't the only one responsible for the attack, according to Sally. The university's Department of Public Safety knew of six previous rapes near the campus but didn't warn students, she said. The eighth happened a few weeks later.

"If DPS had posted this, I would have been made aware. It was the first time that I'd been on campus at night and had I known (of the previous attacks), there's no way I would have been on campus that

late," she said.

Sally drove home after the rape. Her parents took her to the hospital. Some of the people she met there were comforting while others were insensitive in a way that surprised her.

She recounted one doctor's reaction to the bruises on her face.

"All things considered," he told her, "your rape wasn't a bad rape."

A nurse asked her questions about the assault that Sally felt were out of curiosity, not concern. A female patient sitting next to Sally told her, "You're lucky; you could have been killed," she said.

The women did little to help her deal with her shock and anger at her assailant. San Francisco police, on the other hand, were another story, she said.

"They were so wonderful, so understanding," said Sally. "They were so desperate to get this guy." It shattered Sally's belief that women, not men, would be more understanding about a rape.

She returned to the scene with detectives.

"It was good, psychologically, to talk about it, to get it out (of my system) that night," she said. And the physical evidence she gave the police that night — including hair samples and fingerprints — and identifying Prince in a mugshot, later proved to be major factors in convicting him.

But it wasn't over that night, she said.

For the next few days Sally stayed

home but realized that "this wasn't the proper way to deal with the situation." She took a leave of absence from her job but continued going to school. She told her friends the bruises were the result of an accident because she didn't want people to feel sorry for her, she said.

Sally wasn't the only one changed by the attack.

"It's not just the woman who is victimized," she said. "It's also her family, her friends, and the people she tells (about the incident)."

Sally is concerned about her younger brother, who is still experiencing the effects of her assault, she said. "When a man calls me on the phone and my brother answers, the caller gets the third degree. Before I see someone new, my brother says that he wants to meet him."

See next page, col. 1

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Extinguisher checks late

From page 1

tinguisher plus the price of replacement parts.

"We're working on getting the contracts out," said DeLand. "We're delinquent on getting that out."

DeLand said he felt the violation didn't present a safety problem. "It's not a life-threatening situation."

Fire officials and equipment company representatives defended the necessity of the law.

Harrington said a yearly inspection provides "a higher degree of assurance the extinguisher will work when you want it to."

He said a gauge on an extinguisher could indicate that it's still charged even after it's been used.

DeLand said he advocates containing the flames and evacuating the building as a way of dealing with fires on campus. He said fire extinguishers are part of the system to combat fires, but he added that he doesn't consider the uninspected extinguishers an "immediate or dire threat to that system."

"Evacuation and containment have served well. Evacuation comes first," he said. "We don't want

17,000 students fighting fires (with extinguishers)."

DeLand said he couldn't recall the last time anyone discharged an extinguisher on campus.

But Henry Queen, environmental health and occupational safety officer, said he believes extinguishers have been used this year to put out some small fires inside trash barrels in the dorms.

Phoenix found the 46 extinguishers in the three dormitories were inspected in January. The one extinguisher Phoenix checked in the Student Union will not need servicing until October.

Those are inspected by the Guardian Fire Protection Company, which is not contracted to inspect the other extinguishers on campus.

Although records of the total number of fires reported here were not available by press time, Queen said one "major" fire erupted in the Arts and Industry building in February.

He said at least one major fire last year burned the sculpture yard adjacent to the Arts and Industry building.

HLL closed next week

By Curt Dawson

The Humanities building will be closed during spring break due to fire prevention work required by the state fire marshal.

The ceilings of all corridors and stairwells will be sprayed with a fire retardant paint. The work is part of a project to bring nine campus buildings into compliance with the state fire code.

"The paint isn't toxic at all," said Dean Parnell, building coordinator. "(The closure) is just to keep people out of the way."

The non-toxicity of the paint was confirmed by the manufacturer, Flamort Chemical Co. of San Francisco.

The acoustic ceiling tiles are made from wood fibers, allowing flames to spread rapidly along corridors and stairwells. The retardant paint bubbles outward to protect the flammable tiles.

Other preventive measures underway include fire doors that will withstand 20 minutes of flames before burning, smoke detector hold-open devices that close doors automatically and door latches on restrooms that will prevent them from blowing open during a fire.



Plan promises reliable heat

From page 1

the pipes to expand and contract.

In the two years that the system has been turned off daily, there have been four major breaks. In January 1984, a break occurred after engineers turned the system back on after the 10-day Christmas vacation and a steam pressure valve stuck. The valve failure flooded the Audio Visual Center's electronic equipment with hot water and caused over \$75,000 damage.

Norm Bennett, an SF State plumber, said shutting off the system may be accelerating the

decay of the pipes.

He said the university may solve the problem by installing a low fire boiler to keep the main line open. Keeping the line warm would reduce the extreme expansion and contraction caused by shutting down the system.

Carpenter said turning the system on and off may have accelerated its decay, but it was bound to happen in a few years. He said breakage in the lines is just one of many problems with the existing system. Much of the water returning from the building heaters is leaking from the system. The boilers must then heat cold water to steam tempera-

ture rather than recycled warm water, a big energy cost, he said.

Carpenter said to heat just a few buildings on campus, such as during weekend, they must run steam throughout the entire system to all 13 buildings. Individual boilers for each building would eliminate this problem.

Howard says he is still weighing the consultants' advice against the university's ideas on improving the current system. "I don't know what package we will choose, but whichever one it is, it will probably include a single boiler for both the Creative Arts building and the library."

'Fairy tale' ends in rape

From page 7

About a year and half after the attack, Sally went to the San Francisco Women Against Rape Center. After several visits she decided to tell her friends about the rape.

"Some of them were shocked, but it was good for me to tell them and for them to know that the same thing could happen to them. I was such a 'fairy-tale princess' (before the rape)," she said.

"There was too much pressure; I had to be 100 percent at everything I did. I was the perfect student, the perfect daughter, the perfect friend. (The rape) forced me to face reality, to become more human and realize that that image of perfection wasn't going to save me."

While Sally said she believes she's regained her old self-confidence, an occasional image from the television or something someone says can bring the whole incident flooding

back to mind. "You're never 100 percent the same," she said.

Being aware of the possibility of rape is all-important. Without it, she wouldn't have survived her attack as well as she has, she said.

"People have to know that we're living in an awful world. If they can protect and educate themselves, they can deal with the hazards psychologically and spend the rest of their lives doing wonderful things," she explained.

Rally on Reagan's aid policies

Members of at least 10 student organizations will rally against the Reagan administration's cuts in student financial aid today at noon in front of the Student Union.

Among the speakers will be Jeff Baker, director of SF State's Financial Aid Office. Baker will speak on the administration's financial aid policies and what students can do to

affect change. Speakers from the Associated Students and other groups are also expected to participate.

The groups, which include members of the California State Student Association, the General Union of Palestinian Students, the Women's Center and the Campaign for Nuclear Disarmament, plan to circulate a petition protesting the administration's 27 percent cut in financial aid this year.

The petition, along with others circulated in similar rallies at other Bay Area campuses today, will be delivered to the House of Representatives.

The rally was organized by The Humanist Party.

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April 16, 1985

10:00-2:00

Info Booths located in front of Student Union. Alternative Energy Collective, Residential Conservation Services Auditors and Energy Conservation Service Rep Program

April 17, 1985

10:00-2:00 p.m.

Info Booth located in front of Student Union. Alternative Energy Collective and Residential Conservation Services Auditors.

11:00-3:00 p.m.

Info Booth with Quiz Board Display. Energy Conservation Service Rep Program.

12:30-1:30 p.m.

"What's Happening with Nuclear Power and Diablo Canyon?" Speaker John Sumner, Student Union B112.

April 18, 1985

10:00-2:00 p.m.

Info Booth located in front of Student Union. Alternative Energy Collective and Residential Conservation Services Auditors

11:00-3:00 p.m.

Info Booth with Quiz Board Display Energy Conservation Service Rep Program

4:00-5:00 p.m.

"Solar Energy Update" Speaker Dale Sartor, Humanities Room 154.

All activities sponsored by PG&E Energy Conservation Service Rep Program.

Arts

Teacher plays double role

By Janice Lee

SF State Anthropology professor James Hirabayashi joins six actors in Nova Theatre's dressing room. It is 40 minutes before showtime and everyone hastily moves from one of several mirrors to the wardrobe closet. Hirabayashi looks more like he is unpacking at the beach rather than preparing for a performance. But looks are deceiving.

"I still get butterflies," the 58-year-old Hirabayashi said while changing from his shirt and derby jacket to a kimono. "I'm tensed up — probably from all the nervous energy."

Hirabayashi has been acting professionally since the early 1970s when he performed in one-act plays for friends.

He currently plays an over-protective father in Velina Hasu Houston's "Asa Ga Kimashita (Morning Has Broken)" for a month-long engagement while teaching full time.

"It is kind of hard to get up some mornings," he said.

Nevertheless, Hirabayashi said he recites his lines with a taped version of the play before he gets out of bed. Once he's up, he does calisthenics and vocal exercises — "to get my tongue rolling" — and then puts on his contact lenses.

"Teachers are sort of like actors," he said. "Teachers perform in class." Just like in the theater, Hirabayashi said he gets butterflies when he lectures. More nervous energy.

Hirabayashi has taught in the An-



SF State anthropology professor James Hirabayashi performing at the Nova Theatre

thropology department since 1962, chairing for three years beginning in 1979. From 1970 to 1976, he was the School of Ethnic Studies' first dean and chaired the Department of Asian-American Studies from 1969 to 1970.

Hirabayashi takes time out from touching up his makeup to spray Sachiko Nakamura's hair gray. "She plays my wife, so I have to make her my age," he said. Hirabayashi's black and gray hair and mustache are natural for the role of the father he plays in "Asa Ga Kimashita."

"I don't get the young, romantic roles," he sighed.

Instead, his character, Shimada Kiheida, feels he loses his dignity when his daughter falls in love with a black American soldier after World War II. The play, set in Japan in 1946, is about a family which is torn apart when confronted with the possibility of one daughter becoming a Japanese war bride.

On stage, Hirabayashi is not the mild-mannered professor he is in class. During the play's climax a fiery-eyed Shimada, who can take no more shame, unexpectedly thrusts both arms before him and leaps forward to clutch his fingers around the soldier's throat. The 5-foot-4 man overwhelms the soldier with his powerful grasp, knocking him off

his feet.

Shimada reminds Hirabayashi of a landlord he had in Japan. "He was in the same situation, so I think about him when I play the part."

Hirabayashi said he loves acting but wouldn't teach it. "It's kind of a hobby for me. I'd starve if I did this for a living like they do." He pointed towards the young cast members who cheered when director David Hillbrand announced payday.

"Besides," Hirabayashi added, "I'm just learning myself."

"Asa Ga Kimashita," runs Wednesday through Sunday at 8 p.m. until April 6 at the Nova Theatre.

Madonna's first, Simon's latest

By Philip Liborio Gangi

Susan Seidelman's "Desperately Seeking Susan" is a hip, fun comedy which breezes along with plot twists, slapstick, suspense and a touch of romance.

With an aura of coquettishness, rock star Madonna, in her first major role (she appeared briefly in "Vision Quest") co-stars with Rosanna Arquette ("Baby It's You") in this crazy caper of mixed-up identities.

Roberta (Arquette) is a bored New Jersey housewife intrigued with an ongoing romance in the personal ads headlined "Desperately Seeking Susan." She voyeuristically spies on Susan (Madonna), a free spirit who meets with her boyfriend Jim (Robert Joy).

Roberta gets whirled into a cloak and dagger world of neon lights, dark alleys and a suave young suitor when she is mistaken for Susan.

In her original screenplay, Leora Barish makes good use of clichés and stereotypes to heighten the humor.

The husband is so unhip he's funny, especially when he smokes a joint with Susan. His uptight sister's remedy for his nervousness is to "take a Valium like everyone else."

Confused identities have been a motif in films such as "North By Northwest" and "Trading Places," and it still works well in "Desperately Seeking Susan."

Color in film has not been used this imaginatively since "Diva." Cinematographer Edward Lachman contrasts the soft pastel tones of Roberta's suburban world with the saturated primary colors of Susan's expressionistic Manhattan lifestyle.

In her first feature since her debut film, "Smithereens," Seidelman comes close to perfection with this witty original comedy.

On the other hand maybe Neil

we could get a representative from each of the original S.F. bands," said Albin. "We already had Big Brother, the Airplane and the Fish covered, so we called up John (Cippolina), who was with Quicksilver and Robert Hunter from the Grateful Dead organization started sitting in."

Hunter, the Grateful Dead's lyricist, left the band last summer and was replaced by Saunders. Saunders played with the Dead briefly in 1971 and was in a number of bands with Jerry Garcia, the Dead's lead guitarist.

Actually, the change ended up being just a shift in style. Cippolina,

Simon should stick to writing plays. His screenplay for the new film, "The Slugger's Wife" starts off with an interesting enough premise but turns routine halfway through.

Two fine young talents are virtually wasted by the television sitcom mentality of this film. Academy Award nominee Michael O'Keefe ("The Great Santini") stars as Darryl Palmer, an outfielder for the Atlanta Braves. Rebecca De Mornay, who shot to fame with the summer 1983 hit "Risky Business," plays Debby Palmer, an up-and-coming rock singer.

Darryl is an OK baseball player, but when he falls head over heels in love with Debby he becomes the homerun star of the team.

After a few months of romance and dedication to the slugger, Debby decides to continue with her singing career. When she hits the road Darryl is so depressed his career hits a slump.

This all happens in the first half of the film. The rest of "The Slugger's Wife" is a lot of hokum.

Darryl's teammates, played by Cleavant Derricks and Randy Quaid, and manager, nicely played by veteran director Martin Ritt ("Norma Rae," "Sounder," "Hud"), unsuccessfully try to cheer up this heartbroken saphead throughout the remainder of the film.

Director Hal Ashby has brilliantly used music in many of his previous films. In "Shampoo," the original music from the 1960s made us identify with the time period, and the Rolling Stones' music emotionally moved the plot along in "Coming Home."

But cover versions of such contemporary hits as Bruce Springsteen's "Hungry Heart" or Prince's "Little Red Corvette," sung by De Mornay sound corny and out of place in "The Slugger's Wife."

Melton, Albin and Dryden were already playing in a band with Saunders called MuSiC when Hunter left. The Dinosaurs simply fused MuSiC's funky, keyboard-dominated material with their regular repertoire.

Midway through yesterday's show, the Dinosaurs swung into "Good Old Rock and Roll," an ode to the music's roots.

"Something about that sound keeps 'em coming around," barked Melton as Cippolina unleashed a stream of Chuck Berry riffs. "It's just good old rock and roll like all those years ago."



Dinosaur fan Robin Sasso dances at the Barbary Coast

Dinosaurs rock Barbary Coast

By Doug Von Dollen

A lumbering, thundering anachronism roared in the Barbary Coast yesterday.

Steering the monster was Barry Melton, guitarist for the original Country Joe and the Fish. Shaking its hips was keyboardist Merle Saunders, formerly of the Jerry Garcia Band.

Its feet crashed to the beat of ex-Jefferson Airplane drummer Spencer Dryden and bassist Peter Albin of Big Brother and the Holding Company. Quicksilver Messenger Service guitar slinger John Cipollina whipped its tail.

The Dinosaurs. Boom Boom Boom.

"I met Rodney right here at SF State," said Melton before the band launched into their Associated Students Performing Arts-sponsored show.

"It was 1964 or something and he was president of the Folk Music Club."

Albin shook his head. "Back then, we'd put on folk festivals and actually ask the sound people to turn down the music," he said. "How things change."

Indeed. The band delivered 90 minutes of psychedelic rock ranging from a rollicking cover of Jerry Garcia's "Sugaree" to a blistering "Mona" which closed the set.

Songs become launching pads for extended improvisation as the musicians weave tonal collages. Rhythms shift and bend and melt away all together at times.

A.S. PERFORMING ARTS

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A.S. Performing Arts would like to wish each and every one a Happy Easter!

Sports



Wrestling with "Geeks" and Freaks

The Rock-Wrestling connection. Big Time Wrestling meets Music Television. Yahoo! Pass me another 16-ouncer and the pretzels.

I'm sitting in front of the television and I see Cyndi Lauper yelling at this guy named Captain Lou Albano, a scraggly looking guy who over-stuffs his extra-large Hawaiian shirts and has rubber bands pierced through his face.

What a great role model.

Ever since Lauper has blessed the World Wrestling Federation with her women's libbing and celebrity friends like Geraldine Ferraro, Gloria Steinem, Joe Piscopo and Dick Clark, wrestling's popularity and attendance around the country has shot straight up.

Recently, Lauper and Albano were receiving an award for their work at Madison Square Garden with multiple sclerosis. There they were "caused irreparable harm and humiliation" by one of the bad guys of wrestling, Rowdy Roddy Piper.

Piper smashed an award plaque over Albano's head, kicked Lauper across the ring and body slammed Lauper's agent, David Wolfe, to the mat.

What great stuff I thought as I popped another top.

I like Cyndi Lauper, kinda, but seeing her flung across the ring brought me great pleasure. It's like when I was a kid and I got to see my sister get a spanking from my parents.

"I don't like rock 'n' roll," said Piper. "It's not good for the family situation, it's not good for America. MTV had one of those videos with a guy wearing a metal mask over his face. What's that?"

So now, of course, the good guys must be avenged and since "all of rock 'n' roll was humiliated," said Lauper, something had to be done. The only one who could do it was Hulk Hogan.

The war to settle the score pitted the world champion Hulk against Piper at Madison Square Garden and aired on MTV. I couldn't believe it! It had to be fixed! Piper and his friend, Mr. Wonderful, Paul Orndorff, double-teamed the hulkster and cheap-shot him until he couldn't fight anymore. But then out of nowhere came Mr. T, a long time friend of the Hulk, who was in the crowd.

Piper and Orndorff ran away and the match went unresolved.

So, you guessed 'er Chester, now the Hulk and Mr. T will engage in a tag-team match against the evils of wrestling. The battle this Sunday has been played up to be like guerrilla warfare and will be seen on closed circuit television in 24 countries. The timekeeper for the match will be Liberace. Billy Martin and Muhammed Ali will be in the ring as announcer and referee, respectively.

Actually the Rock-Wrestling connection is vague. Some rock stars such as Patty Smyth, Ted Nugent, Dee Snider, Duran Duran, Tina Turner, Little Richard, Greg Kihn and Peter Wolfe have been endorsing the matches and the wrestlers are eating up the extra attention.

The interviews by so-called journalist Mean Gene Okerlund are even better than the fights. Okerlund is a little, balding man with tight lips and a flare for dramatics who always gets drowned out by these massive, screaming warriors. But he always stays subdued.

"What's the future of the rock wrestling connection?" Mean Gene asks Rowdy Roddy.

"There is no connection," Piper spits. "They don't belong in the same category. First of all it's garbage. I don't want all those skinny little geeks around me, man; I'm a man."

I've been watching wrestling for a little while and I'm intrigued with the different personalities of the wrestlers and how they are representing ethnic groups — blacks, Italians, Mexicans, and American Indians. The federation also has had guys like The Iron Sheik from Iran and Nikolai Volkoff from the Soviet Union go up against good guys like Sergeant Slaughter from the United States.

But the bottom line to all of this great nonsense is that 10 million screaming, idiotic fans a year attend the matches with 25 million more watching on television. This brings in a quarter of a billion dollars annually.

I wonder how many of these same wrestling fans watch MTV and how much time the "connection" dominates their lives.

I thought about myself sitting in front of the television and how much I was getting caught up in the face rips and body slams.

I finally realized that my beer was flat and the pretzels were stale.

A stroke of success



Linda Gyuling

By Mary Carver

By Curt Dawson

Linda Gyuling is at the same level she was two years ago — the number one player on SF State's tennis team.

She might have been the best last year too except for one thing — Gyuling took a year off.

"I got tired of playing," she said matter-of-factly. She decided against going out for the 1984 team after months of thought, following

her year at the top in 1983.

The 23-year-old senior in economics said the season off enabled her to finish college and tennis at the same time.

"I've always been a year ahead," said Gyuling. She graduated from McAteer High School in 1981 — a semester early.

As with any top-seeded athlete, Gyuling's success follows years of constant practice and competition. Since 16, "I felt I had to play every day," she said. Skipping practice could lead to loss of that finely-tuned edge that separates the better from the best.

While going from second to third to first seed in her three seasons, Gyuling gradually tapered off her daily regimen. Then she decided to stop playing, and doesn't regret it at all.

"I concentrated on my major. I did go to see the team two or three times — it was a little bit unusual."

It's not easy to take a year off and retain the mechanics, much less recapture the desire to win.

Coach Peggy-Ann Jayne is impressed by the comeback. "Linda really wanted to get back into it. She's so mentally tough," Jayne said, that Gyuling was able to do it where others might have fallen short.

To Gyuling, it was no big deal.

It's easy to speculate just how good she would be now if there hadn't been a three-year detour to Saudi Arabia when she was 12. Her father worked for Aramco, and the Gyulings lived in the small, American compound within the cities of Abqaiq and Dhahran.

She said the compound resembled a huge country club. Not much in the way of tennis competition, though. When she returned at 16, she had to dig in and get tough.

Gyuling rose to 24th in Northern California. She upped it to 11th at 18 while earning All-City honors for three years at McAteer.

She did get some scholarship offers after graduating, but none of the schools interested her.

Gyuling's game is a hybrid of the baseline style and rushing the net. She hits the ball stronger after each return, upping the ante notch by notch until her opponent falters.

She looks into a match, very poker-faced like her favorite pro, Chris Evert.

"Sometimes I stay that way the whole match — sometimes in and out," she said.

Her parents have a balanced approach to tennis, but she has seen the result of pushy, "Little League" moms and dads.

"The pressure shows on a kid. Sometimes they lose a match that they shouldn't lose," Gyuling said.

Her sister Jane, a junior, is also on the team. It is slightly disconcerting to see Jane in a hallway. From 20 feet away she could be Linda, but as she gets closer the two years melt away like steam from a mirror.

"When I started again, I didn't feel that I had to. It was actually better. I felt more like playing," she said.

Her comeback could be complete in May after the Division II tournament. She took ninth nationwide in 1983. Even if she doesn't top that elite ranking, Gyuling has left her mark at SF State. Again.

GYULING AS A GATOR
1981 — 2nd seed, 17-5, NCAC champion
1982 — 3rd seed, 7-9, NCAC runner-up
1983 — 1st seed, 15-6, NCAC champion, 9th in Division II
1984 — redshirted
1985 — 9-3 (as of March 28)

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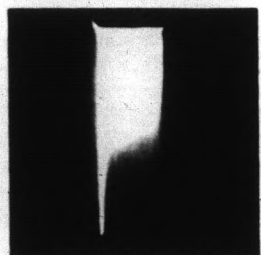
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Sports

Gonzales slides into 6-1 record

By De Tran

Franz Gonzales took off his cap and wiped the sweat from his forehead. He crouched slightly forward and stared at his catcher for the sign. He shook his head, then nodded.

The hitter dug in — his bat cocked, his eyes analyzing the pitcher's every move. Gonzales checked the runner on first. The bulky right hander set, reared back and threw. The hitter swung but the ball was not there.

Strike three.

The hitter had just fallen victim to a Gonzales specialty: the hard slider.

The slider, along with his fastball, curve and a little luck, has helped the Gator pitcher compile a 6-1 record this season.

"The only reason I got the 6-1 is that I've been lucky," said Gonzales. "The team has been calling them 'vulture wins' because I'd come in with a lead and sometimes lose it before winning the game."

"My teammates are great," he said. "They're batting .306. How could you not pitch successfully with that? We also have an excellent defense so we've been in every game this year."

The Gator baseball team is now in second place in the Northern California Athletic Conference, one game behind Chico State.

"I've never been a strikeout pitcher," he said. "And yet, I've got 31 strikeouts in 33 innings this year. That's more strikeouts than I had all of last year."

Most pitchers who throw a slider grip the ball the same as when throwing a fast ball. Before the ball is released a flick of the wrist puts a spin on the ball and causes it to break downwards at the last moment.

But Gonzales has his own version of a slider. Gripping the ball along its seams, he curls his index finger as



Gator ace Franz Gonzales delivers one of his patented sliders.

if to throw a knuckleball. He flicks his wrist and pushes out the propped up finger before releasing the ball. The grip makes his slider break sharper, he said.

He learned how to throw the pitch when he was about 13, he said. "As far as I know, I'm the only one who throws it."

He credits Gator coach Greg Warzecka for helping him improve his slider. Gonzales said he used to flick his wrist prematurely when throwing the slider.

Warzecka is also the main reason Gonzales came to SF State.

"(Warzecka is) very truthful," Gonzales said. "He tells you where you are as a player on the team. He does not guarantee you with anything. You have to work at it."

Before coming to SF State, Gonzales, a junior in business administration, played baseball at Fremont's Ohlone College and at Hayward's Chabot College.

However, his baseball career started earlier.

Born in the Philippines, Gonzales, 21, came to the United States when he was 8. He played little league baseball at 9 and lettered in football, basketball and baseball in high school.

Although he said he doesn't follow major league baseball closely, Gonzales named Al Hrabosky of the Atlanta Braves and Goose Gosage of the San Diego Padres as the pitchers he looks up to. Both pitchers intimidate hitters, something that Gonzales tries to emulate.

Gridders go pro?

By Bill Hutchinson

For three former SF State football players the gridirons of the Canadian Football League may provide an outlet for talent overlooked by U.S. professional football teams.

Linebacker Joe Jackson and free safety Kyle Richardson both signed contracts to try out for the CFL's Winnipeg Bluebombers, Canada's 1984 Grey Cup champions.

Andrew Nunes, a 6-foot-3-inch 220 pounder who played free safety for the Gators last season, may sign a contract for a try out with the Bluebombers if he can gain 20 more pounds by May 17. The Bluebombers want to convert Nunes to a linebacker to take advantage of his quickness against the pass.

"I've been eating like a pig in order to get to the weight they want me at," said Nunes, who led the Gators in interceptions last year with seven. "If I keep working out and gain more strength I may have a very good chance to make the team."

The Bluebombers finished its championship season with a 13-3 record and will open its three week training camp on May 28. Approximately 80 players will try out for the team, but the final roster will carry 39 and five reserves.

Nunes said he would like to play for a couple of years in the CFL, gain experience, and eventually bring his talents to the National Football League.

"It has always been a goal of

mine to play in the NFL," said Nunes. "I think if I get up to around 230 pounds and keep up my speed I may have a chance to play down here."

Kyle Richardson, whose problems with academic ineligibility forced him to sit out last season, said he was shocked when he received word that the Bluebombers wanted him to try out.

Richardson said he was sitting at home watching a football game on television one Sunday morning when he got a telephone call from former Gator coach Pat Sartori, who is now offensive coordinator for the Bluebombers. Sartori asked Richardson if he would like to play professional football. Richardson agreed without hesitating and rushed to SF State to sign a contract.

"I couldn't believe it," said the 5-foot-10-inch, 180 pound Richardson. "It was like a dream."

"It's going to take a lot of work for me to make the team," he said.

"Everyone there is going to be competing for that paycheck. It's going to be real competitive, but I'm looking forward to it."

Richardson and Jackson could each receive \$46,000 a year if they make the Bluebombers final roster.

Gator head coach Vic Rowen said Richardson has all the physical tools to play professional football, but his sitting out a full season could hurt.

"Kyle Richardson's only problem is that he hasn't played in two years," said Rowen. "He could be a little rusty."

"The problem with pro-ball is that there literally is no tomorrow," he said. "They don't have a minor league where they can send you down and get you ready to play."

Richardson, who took a break from school this semester, said he wants to use football as more than just a ticket to glamor and fame.

"I would like to play football a few years, make enough money and start a video production company," said Richardson, who is majoring in broadcasting. "I definitely plan to go back to school and get my degree."

At 6-foot, 220 pounds, Joe Jackson could become one of the smallest defensive linemen in professional football.

Jackson, who signed his contract with the Bluebombers early this month, played fullback for the Gators last season. According to Rowen, Jackson will have to depend on his speed to compensate for his size.

"Jackson is a little on the small side and size could be a problem," said Rowen. "He's an undersized lineman. And by undersized I mean he's short. That could hurt him."

Jackson could not be reached for comment.

"I hate all sports as rabidly as a person who likes sports hates common sense."
— H.L. Mencken: Heathen Days

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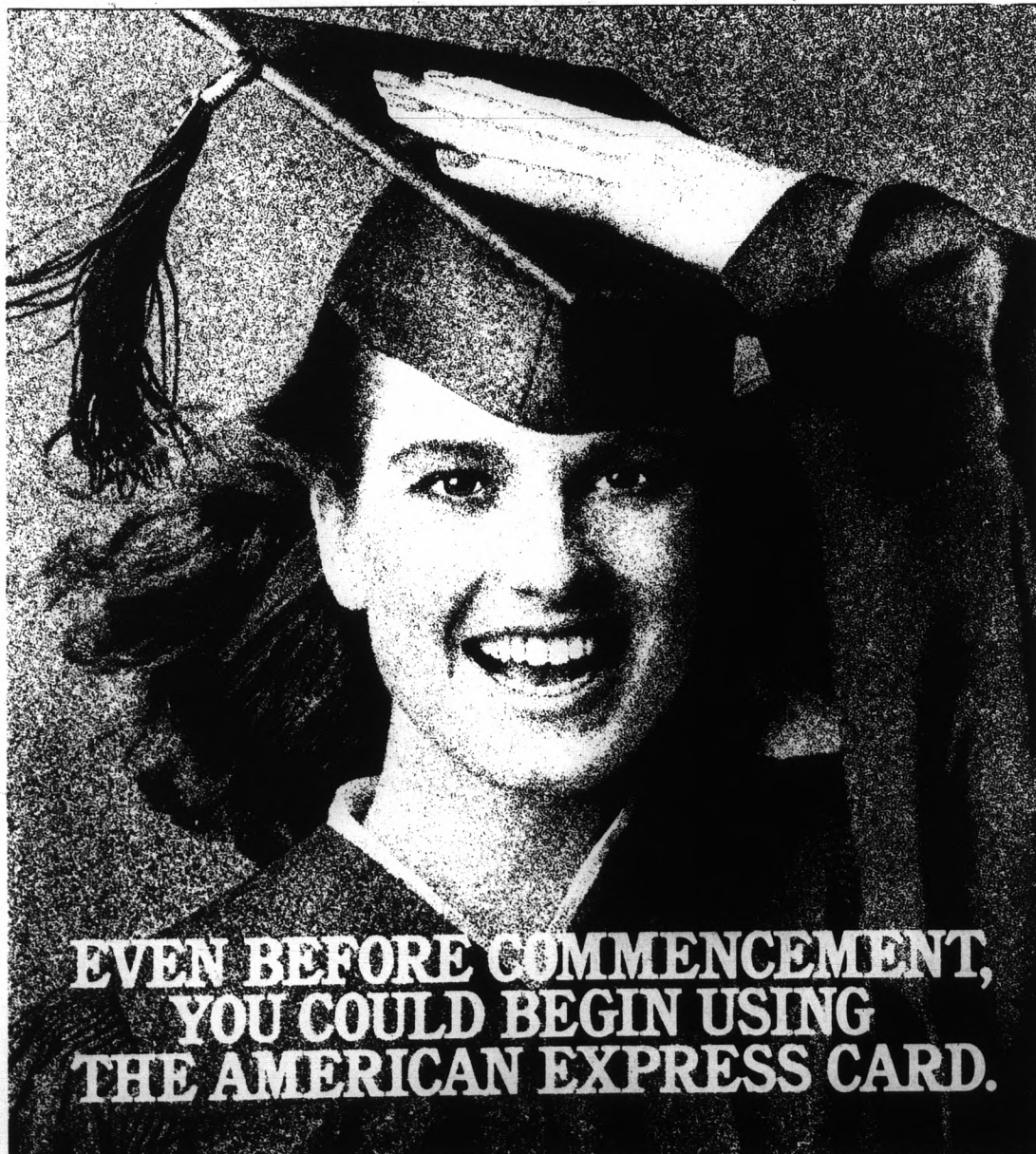
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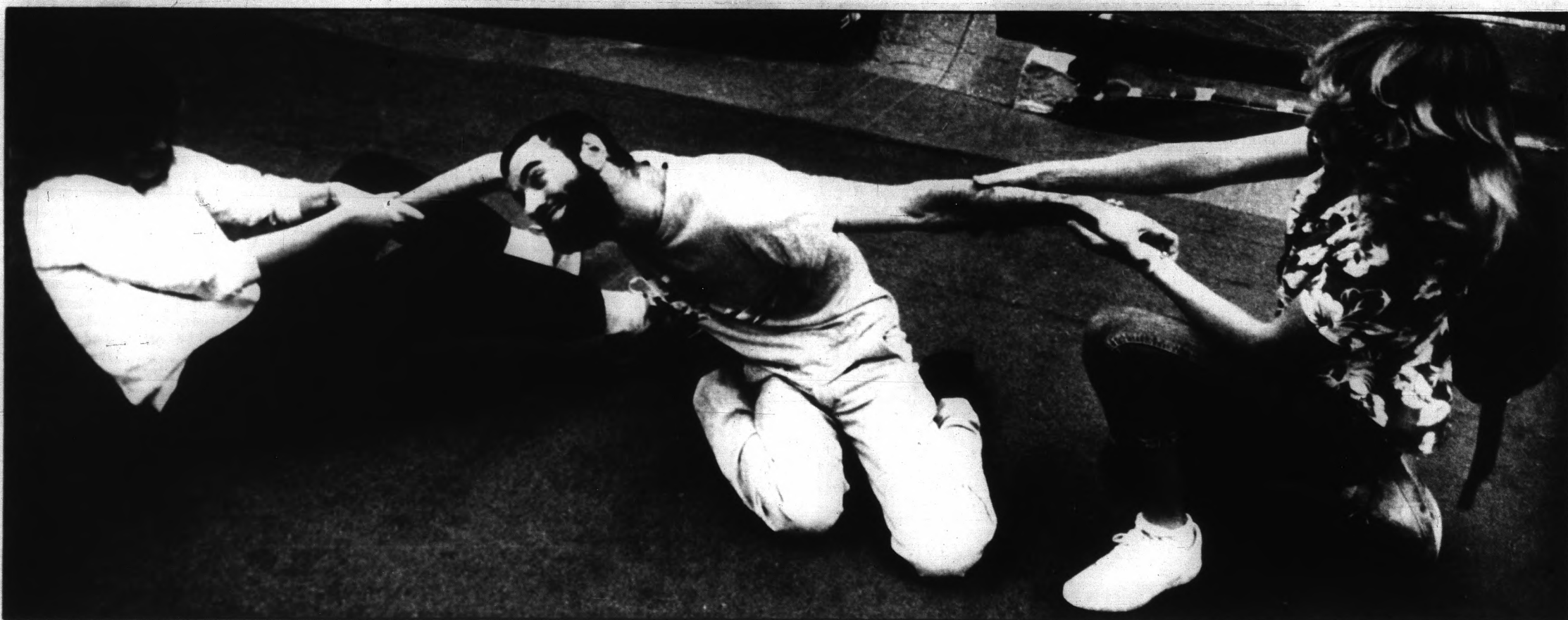
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Backwords



Stretching the limits of the disabled



Story and photos
by
Craig Chapman



Above: A body conditioning class begins with warm-ups and a bit of wheelchair whimsy.

Top: BORP staffers Lisa Wiederholt (left) and Brenda Bertillon stretch Jeff Berneger's

Helping hands work stiff joints.

A lower back limbering for Ralph Boemio.

wheelchair-bound bent limbs — an activity all appear to enjoy.

They are the young, they are the old. They are black, they are white. Some cannot walk well and some cannot walk at all. Some cannot see and some cannot hear. They are not handicapped and they are not retarded. They are not the miserable and they are not the heroic. They are the disabled.

A motorized wheelchair buzzes from the kitchen to the living room. The occupant settles in front of the television and stares blankly, not really seeing what's there. He doesn't like his lifestyle, but there is nowhere for him to go. Nothing for him to do. He feels he has no place in society.

This scenario is too often true. But it doesn't have to be.

The Bay Area Outreach Recreational Program is a non-profit organization at the University of California in Berkeley that teaches disabled people how to use standard recreation facilities and equipment such as weight rooms, swimming pools and even ski slopes. Since 1975, the program has been showing disabled people that they don't necessarily need special equipment or environments to have a good time.

Not only does BORP make recreation available to the disabled in the East Bay, but they also advocate changes in attitudes toward the disabled.

At the first International Meeting on Leisure, Recreation and Sports for the Disabled, held last April in Japan, four of the 10 invited U.S. representatives came from BORP.

"We're a model program. We've begun to be one of the experts," said executive director Ann Fitzgerald. She is also working on her master's degree in therapeutic recreation at SF State.

BORP attracts visitors from disability recreation groups in other countries and throughout the United States who observe the program's formula for success.

It is not unusual to walk into the BORP office and find staff on the phone talking to a pastor or a restaurant owner and suggesting ways to improve accessibility for the disabled who visit their buildings.

"Probably the hardest thing to change is people's attitudes," said Fitzgerald. "That's changing too, but it's a slower process than putting in a curb ramp."

Jill Sager, BORP program coordinator and also a graduate student at SF State, said the Berkeley community pioneered improvements in building accessibility for the disabled.

Sager and Fitzgerald agree that if people can be made aware that a disabled person wants to do the same things that a non-disabled person takes for granted, such as shop or go to a movie, very often

changes will be made. "It's not so unusual now to see a wheelchair at the back of a theater," said Sager.

Lori Pracht, who teaches BORP's body conditioning class, said the recreation program is like a YMCA for the disabled. Classes include swimming, body conditioning and a program for older adults. BORP schedules frequent parties, museum and national park tours, weekend nature retreats, ski trips and river raft outings. They also field two wheelchair basketball teams and a track team.

The body conditioning class starts with a half hour of warm-ups and aerobics in Berkeley's Harmon Gym. Then it's on to the weight room — the same weight room used by non-disabled people. Here, a simple thing like a leather wrist band helps those who cannot walk, the reward in having pure and simple fun is immeasurable.

Next, everyone gets bounced. A session on trampolines help the students who can walk to increase their balance and coordination. Although bouncing does very little therapeutically for those who cannot walk, the reward in having pure and simple fun is immeasurable.

They are acutely aware of their disabilities but they find joy here. The laughter is constant. This is more than just an exercise class; the friendship and social atmosphere seem more important than the workout.

"I could make them work harder," said Pracht who has taught the class since December 1983, "but there is the social aspect as well. Everyone participates."

Among the people in the class is a computer scientist, an accountant, a game inventor and, about 50 years too late for vaudeville, there is Paul Coggins.

"This guy falls out of a building," says Coggins, "and this policeman comes running up and he says, 'What happened?' And the guy on the ground says, 'I don't know. I just got here.'"

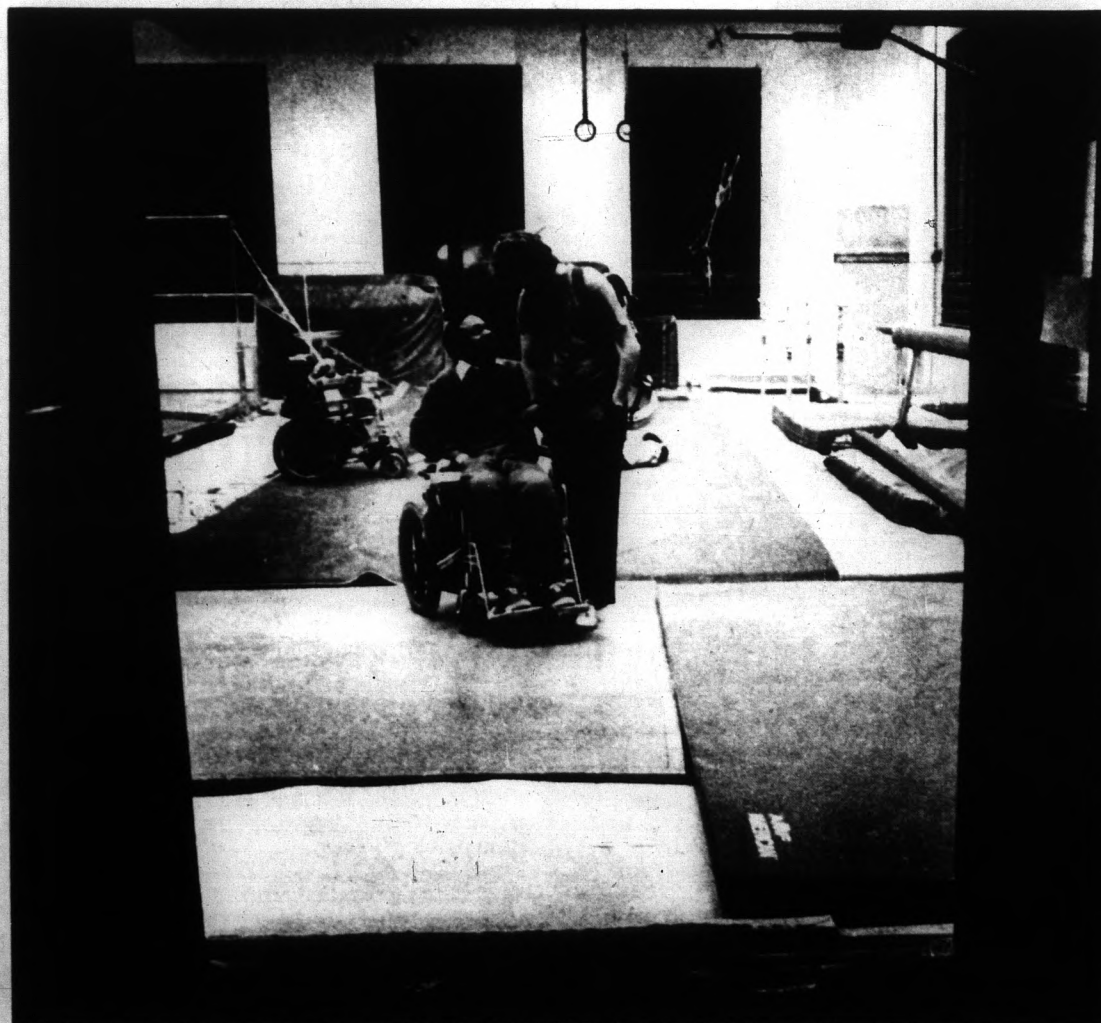
"Boooooo," the class hisses and the exercising goes on.

Volunteer Lisa Wiederholt said she first heard about the body conditioning class from two former BORP volunteers who told her the work was depressing. "But it's really not like that," she said. "People are happy all the time."

To let the public know that BORP is more than just a recreational agency, Sager said the organization is changing its name to the Access Project. "We do all the stuff that supports recreation," she said, referring to their task to increase public awareness of the needs of the disabled. "Most people don't realize what that can accomplish."

"There is very little that is 'tragic' about the vast majority of disabled people, and very few are interested in... how sorry people feel for them or... how courageous they are."

— From the Bay Area Outreach Recreational Program's handbook, "We Can Do It!"



Ron Washington and staffer Torbjorn Bowman share an arm-in-arm moment of friendship.

BREAK

VOL. III, NO. 3

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4 High Plains Drifter BY DON ROBERTS

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13 Poster's On the Wall = POW!

14 National Freeze Frame Contest Winners

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d e p a r t m e n t s

3 Freeze Frame

6 Student Photo Essay

12 Calendar

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HIGH PLAINS DRIFTER

SMULLY RUTAN



A Smart How-To For Spring Hiking

BY DON ROBERTS

The Bunion Express

So you've had it with four walls, winter's gray fatalism and Erika on *All my Children*. With the robin's premature burblings, you're ready to hoist a pack to strive for the high and the wild, including such classics as the Cascades in Oregon, the High Sierras in California, the Olympic Rain Forest in Washington, the Rocky Mountains from Montana to Colorado, the Grand Teton in Wyoming and the Appalachians from Georgia to Vermont. Well, you'd best

At day's end, it's satisfying to look back on the trail miles you've covered.

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forget it. The best spring hiking is in the foothills and flatlands close to where you live.

Neither Jeremiah Johnson, nor the Dalai Lama, nor even Sasquatch could be persuaded to roam the ridges during the spring flush. Spring is worthless in the mountains. Some years winter refuses to make room; other years lusty winds and rain turn the highlands into runoff soup.

For spring hikes, accessibility determines quality. Consequently, the cultivation of good local hiking trails is a regional passion. Consult local libraries, bookstores and outdoor columns in statewide newspapers and magazines for smart local guidance. When you're ready to roll, here's how to get started.

The Pre-Amble

When you're keyed up enough to start packing, think long and hard about the pounds-to-pleasure ratio. When carrying a fully appointed pack — food, clothing, shelter, bedding — you are in effect carrying a furnished studio apartment on your back. Thoreau, the most astute of supertramps, counseled: "When I have met an immigrant tottering under a bundle, which contained his all — looking like an enormous wen which had grown out of the nape of his neck — I have pitied him, not because that was his all, but because he had all *that* to



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Hiking can introduce you to new friends.

carry. If I have got to drag my trap, I will take care that it be a light one and do not nip me in a vital part."

Lay out *everything* that you are considering for your trek, then ask yourself: Will the ecstasy warrant the agony of carrying that extra ration of marshmallows? that vintage 1969 Cabernet Sauvignon? those monogrammed pajamas? that framed portrait of mother? Let your back do the answering.

Some vistas, some kinds of happy solitude, are only delivered by foot power (right).

(Below) Glance through the fence rails and you'll notice these hikers in the Great Smokey Mountains have discovered the pleasures of a rest stop.

Because of the space race and the spin-off of lightweight, resilient materials, backpacking has gone from the primordial to the posh in less than a decade. The bewildering assortment of adjustable metal-frame packs, flexible but fixed plastic-frame packs and convertible internal-frame packs can cause the rookie to consider taking up bocce ball or water polo instead. Don't be intimidated. Shop around, not only for the pack itself, but also for a knowledgeable outdoor store proprietor. Insist on trying the pack with an improvised load. Hike around the shop, sit down, bend over, climb up and down stairs. If the pack follows you, providing freedom, flex and float (a pack properly suspended from the hip should feel as if it is floating slightly away from your back), then you have a fit smoother than Betty Grable's nylons.

Eating Out

Most freeze-dried food tastes like sawdust and contains little in the way of animal octane. Instead of some fluff in foil, take along pemmican, butter, cheese, beans, oatmeal and dense-as-a-brick brown bread. In other words, stock up on the same type of high-fat, high-protein grub that fueled Admiral Peary's crazed assault on the North Pole. Real food never goes out of style.

Do not leave anything in rigid containers; use zip-lock bags for repackaging everything, even mulligan stew, and plan meals so that you order from the luxury menu first. As burger emporiums recede into the dust, you get less picky, and as your pack gets lighter your consciousness climbs higher.

Depth of Field

Backpacking ventures, by their very nature, are unforgettable. Images imprint deeper into your memory because there are no civilized distractions, no murderous machines, no *Three's Company* reruns fogging up your skull. But those outdoor interludes committed to film are indisputably indelible. Personally, I would rather leave behind half my provisions and all of my fresh Hanes than my 300-millimetre lens. Fortunately one need not forsake protein nor hygiene for photography. The prudent selection of camera equipment will easily put your "field research" in clear focus.

Wilderness light is a fickle phenomenon, requiring both fast and slow film. Kodachrome 64 and Kodak Ektachrome 400 films cover every vagrant light. But outdoor photographers with tenacity and a certain mad glint in the eye may prefer the color satura-

tion qualities of Kodachrome 25 film. For black and white photography there is no quandary: Kodak Tri-X pan film is the most facile film that ever went for a dip in developing solution.

A small, well designed tripod is a must. Marginal light and movement are forest factors which call for a mechanical assist. Trust only a sturdy expensive model, as it is a gut-wrenching experience to watch a cheap drugstore tripod suddenly lurch earthward and drill your beloved camera into the landscape.

With the capabilities of contemporary single-lens-reflex cameras, most strobes, meters, filters, cable releases and the like become superfluous gadgets. A basic selection of high-caliber lenses, on the other hand, provide an indispensable window on the outdoor world. Though not the last word, the following set of lenses promise trail-tested performance: 50 mm f/1.4, a compact, high-speed, all-purpose lens particularly useful for scenic and candid shots; 100 mm f/4 macro, a wildly versatile lens ideal for zeroing in on the cosmos at your feet, as well as standard nature study and portraiture; 300 mm f/4, a truly portable telephoto so fast and crisp that it provides a range of handheld shooting possibilities from the journalistic to the romantic.

Inside Track

"Of the many vows that I took, I have found the one about travelling on foot to be the most beneficial." — Gandhi

Because it requires less strength than state of mind, backpacking is as much a religion as it is a recreation. That does not mean it is a somber or mystical affair. After all, backpacking is not really a faith, but a



WALKER BROS.

small fervor. And it is a blessedly physical as well as mental endeavor which leaves worldly concerns and clocks and concrete and digital devices far behind. No stress, no strain, no interfacing. What better Rx for psychic paralysis than to get off your tail and hit the trail?

Doc Bucolic's List of Backpacking Gear

It is far better that the pilgrim make a U-turn for the provinces than head into the hinterland ill-prepared. Doc Bucolic suggests that you bash a few books, brain-drain backpacking acquaintances and browse outdoor stores. But the quickest, most pleasant way to become an experienced timber rat is to enlist with a backpacking club, then accompany them on a shakedown cruise. In the meantime, Doc Bucolic preaches the following notions concerning smart hiking hardware.

(continued on page 7)



MOLLY RUTAN

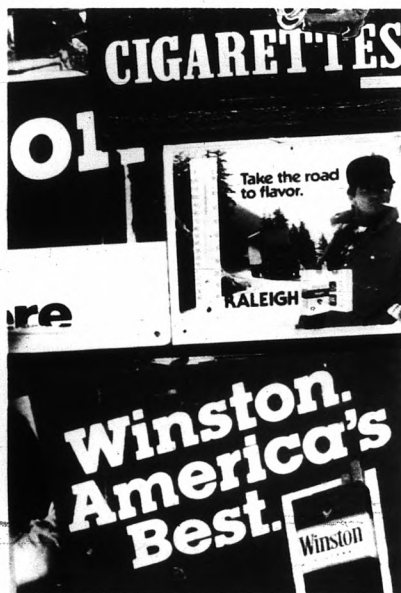


Student Essay

As he looked at a book with photographs of prehistoric cave paintings, it occurred to Edward Heins, a student at The Cooper Union School of Art, that humankind has always relied principally on three particular colors for expressions of drama. Perhaps early humans were limited because red and black pigments — from berries, from ashes and carbon — were the prime materials at hand. Or perhaps these colors, also the colors of blood and of midnight, are inherently stirring. Along with

white, which increases drama by adding contrast, red and black are still favorites today. Whatever must be bold, whatever must be noticed is likely to use some or all of this trio. Change black to dark blue and you have the recipe for an American flag, for just one example.

Acting on his hunch, Heins went looking around New York City for exemplars of these three prominent locations on the color spectrum. The result is this photo essay, a statement in red, black and white, the colors that cannot be ignored.



Teakettles, fireplugs and fire engines; doorframes, ads and graffiti scribbles: objects that demand attention often use the insistent colors of red, black and white.



ATTENTION!

We need Student Photo Essays for future issues of *Break*, and we'll pay \$100 for each essay published.

Your essay can be any group of photos — whether color or black and white — that hold to a certain theme. Each photo essay should be accompanied by a note of explanation — where you took the pictures, any interesting technical notes.

Be sure to send your essay along with a stamped, self-addressed return envelope. Print your name on every photograph, and tell us your address, phone number, age and college affiliation.

The \$100 fee covers first-time North American rights; you retain ownership of your photos. Color slides or black-and-white prints are preferred. Deadline for our next essay is June 28, 1985. Please send your submission to *Break* Essay, 303 North Glenoaks Blvd., Suite 600, Burbank, CA 91502.



Doc Bucolic's List

(continued from page 5)

Footwear. Boots are weights which must be lifted and relifted, continually breaking the grip of gravity. Most hikers take approximately 2,000 steps a mile, averaging about ten miles a day. That's 20,000 steps; if your boots weigh even one pound each, that's 20 tons of overlooked freight. Choose footwear that weighs mere ounces. High-arched running shoes are an inexpensive alternative to the costlier, heavier trail boot. Buy only footwear which fits the first lacing. "Breaking-in" shoes went out with corsets.

Backpacks. You won't find what you want at a discount store. Stick to the dedicated outdoor stores. Remember that there is a correlation between quality and cost. Your spine will resent you for every penny you pinch.

Rain-ment. Comfort, warmth and quality can be summed up in one word — Gore-Tex, a fabric which is windproof, waterproof, light weight and breathable. A double-stitched, seam-sealed Gore-Tex parka

will serve admirably as rain gear, all purpose outdoor wear and stylish about-town garb. In Gore-Tex you can go from tromping the back country to stomping at the Savoy, no sweat (literally).

Sleeping Bags. Poly is jolly. Every manufacturer has his own name, from PolyGuard to Hollowfil, for the polyester insulation used in nylon shell sleeping bags. Polyester is less expensive, more durable and more versatile than goose or duck down. Wet or dry, poly retains its loft and does its job.

Sleeping Pads. Undoubtedly the easiest choice in outdoor equipment, the Thermarest is a combination air mattress (self-inflatable) and open cell foam pad. It rolls to half the size of conventional trail pads and provides an elevated zone between you and cold, hard terra-firma.

Tents. The Space Age has been the shining light of the tent industry. Such laboratory developments as Gore-Tex fabric,

high-tensile alloys (for the shock-corded poles) and computer-enhanced, stress-tested designs have led to very light, roomy, efficient shelters. They cost a lot of mazuma. They're worth it.

Stoves. Many good stoves, from simple alcohol burners to self-priming white gas varieties, are available and affordable. Though it's heavier than some, Doc Bucolic likes the solid, dependable Coleman Peak 1 because it behaves in a blizzard, never breaks down and does not require a Master's Degree in engineering to operate.

Honest Hose. A good hiking sock is like motor oil, without it you won't go anywhere. Doc Bucolic gets very impatient with backpacking "bimbos" who spend a fortune on marvy gear then skimp on socks. Hiking socks come in silk, poly, nylon, cotton, wool and blends thereof. Regardless of composition, there is no such thing as a "jake" sock for less than five bucks. Trial by trail will determine just what hose humors your toes.

RANDY ST. NICHOLS



Lynn Goldsmith

Thick in New York's Garment District there's a studio loft where the pace nearly matches the frenzy on the streets outside. That's where Lynn Goldsmith, photographer and musician, comedienne, record, video, TV producer, director, stock agency owner, talent manager, image consultant, song- and scriptwriter and photographers' rep, is plotting her roadshow to American colleges.

"I want to stay in touch with what I know to be the future," she explains. Not content to let her photographs, records and videos do all the talking, Goldsmith has organized a college lecture tour. On that tour, she will

assume the guise of a man named Will Powers, a guy who's here to make champions out of us all. In fact, Goldsmith plays several different characters in order to prove that success is within everyone's reach.

Ambitious? Yes, absolutely. She doesn't demur at success.

"There aren't many photographers as successful, especially women, as I am. And I'm not saying that in a braggart way. I feel like a jerk sitting here saying so, but I could tell anyone how to do the same thing," she says, intending to do just that.

"I didn't perform any magic! If there was a door closed, I figured out a way to get around it."

Who am I to call up and get a story on the President? Who *doesn't* want to photo-

graph the President? You figure it out."

Goldsmith figured out she could get a session with then President Gerald Ford if she sold a story on his personal White House photographer, David Kennerly, to a photography magazine. Now former President Ford is one of several thousand celebrities among her one **million** color transparencies and two **million** black-and-whites neatly filed, ready for shipment to magazines who print her with utter regularity.

Within seconds of my arrival at the loft, she has set up her VCR to play videos of singles from the album she did last year, *Dancing for Mental Health*, plus a register-and-vote commercial for MTV, her own publicity tape and a motivational tape for the (fictional) "Will Powers Institute." The room goes dark, Lynn goes to retrieve cof-



Smith

Success Is Her Theme

A Celebrity Photographer Breaks the Barriers

BY LINDA EKLUND

fee, the tape starts and there's Meat Loaf spitting beer on himself while "Will Powers" chants, "You are an important person, a rare individual. There has never been anyone just like you."

"You can make it happen. It's you. Only you," the tape keeps saying. It spins through "Adventures in Success," "Opportunity," "Smile" and "Kissing With Confidence" and constructs a world in which the bald grow hair, the fat get thin, the wrinkled smooth out and adversity is true opportunity — all over a soundtrack helped along by Robert Palmer, Sting and Todd Rundgren.

A child of Detroit and Miami Beach High School (where she joined 14 clubs) and the University of Michigan, where she took two degrees in three years (a teaching certificate plus radio and TV direction), Goldsmith never figured she would be a photographer.

"I thought I would either be a singer-songwriter or a director," she remembers. She was in a band in college, living next door to future film director Larry Kasdan (*The Big Chill*). Eventually, Goldsmith co-managed the rock band Grand Funk Railroad. She also did national publicity for Elektra Records, helped invent the video magnification system used to project rock concerts at Madison Square Garden and the Hollywood Bowl, and started to direct the first late-night television rock show, ABC's *In Concert*.

"I was using stills to storyboard my ideas. The record company came to a

Chuck Berry concert and wanted to buy my stills of Chuck Berry." When the photos earned more than she got for directing the show, she took a surprised look at photography.

"I was the youngest director in the Directors Guild of America," she says, "and I was tired of proving myself." There was a lot of proving to be done, too, for a young woman in that fraternity.

"Photography was something I could do alone. It was simpler, it paid more, and I could get more satisfaction because of the connection I had with the subjects I photographed."

The rest is hardworking history, though Goldsmith claimed her share of the famous-photographer market with blistering speed.

"I didn't wait for assignments. I got to the people I wanted to shoot, shot and sold the pictures. For celebrities who rel-

Meet Donna, an aquamarine-headed charmer, who also happens to be photographer Lynn Goldsmith in character for one of her own videos.

ished the publicity, she often shot free, retained all rights and got permission to market the results wherever she could. She not only made her cut-line ubiquitous in the U.S., U.K., Japan and elsewhere, but set up a stock agency and began to represent about 30 far-flung photographers, who extend the reach of LGI — Lynn Goldsmith Incorporated — considerably.

Popularly known as a rock photographer, Goldsmith is quick to point out that her range is far greater than just rock & roll. She nods to last week's work for *Harper's Bazaar* and an on-going Faberge contract. "You don't get those kinds of jobs if they see you as a rock photographer," she cautions, though *Us*, *People*, *Newsweek*, *Life* and

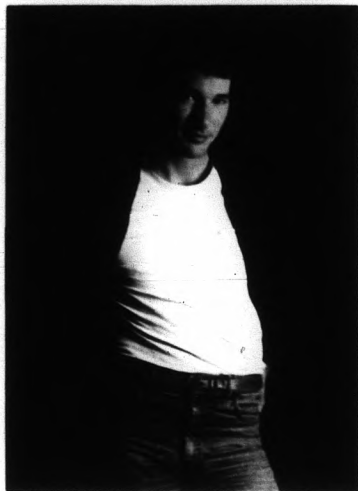


PAULA STONE

◀ **The setting sun and geometric paving patterns, distorted by a wide angle lens, add a surreal air to this portrait of Sting.**

A Rolling Stone, Keith Richards, gathers backstage rest time. ▶





Lynn Goldsmith

Other major magazines don't seem to mind.

When it comes to doing her lecture tour, though, she knows her life in the rock world makes her somebody kids want to talk to. She's done definitive shots of Mick Jagger, Michael Jackson, Patti Smith, Laurie Anderson, Bruce Springsteen and Sting. You almost have to ask who she *hasn't* shot, with 1,000 bands and performers in stock, album covers for Frank Zappa, the B-52s, Ian Hunter, Black Uhuru, Carly Simon, Simon and Garfunkel, the Talking Heads, among others, assorted tour books, and starting last year, one book a year dedicated to a single star or group. So far she's done the Police and Springsteen, with half the profits going to a humanitarian group called Save the Children.

I love taking pictures, and I'll do it my

whole life," she says, "but I don't consider myself a photographer. I see myself — it sounds silly — as Will Powers, an example of someone breaking limitations, breaking barriers, breaking categories."

She's right. She sounds downright corny. And she doesn't mind admitting it.

You begin to sense a certain courage when you know a lot of postmoderns will find her optimistic videos downright naive. They're equally at home on MTV, she says, and the Disney Channel. They're even used by Captain Kangaroo, as therapy for autistic children and by Britain's National Marriage Guidance Council.

We kick the talk back to photography. She calls herself a freak for Kodak products — Kodachrome 25 film in the studio, Kodachrome 64 film outside and for shooting groups. She gives a few mechanics of her sessions and talks about looking through the lens with both inner vision and peripheral vision.

It's clear though that for Lynn Goldsmith, photography is just one facet of a much larger communication process.

Among the many celebrities who have been on the business end of Goldsmith's lens are actor Richard Gere (left), new wave songstress Annie Lennox (above) and actress Karen Allen (below).



Will Powers, as played by Goldsmith, is a guy who won't be held back.

Lynn Goldsmith and Will Powers: Two of a Kind

Will Powers is photographer Lynn Goldsmith transformed into a play-acting character. He's also a man who seems to be taking over her life, starting with a college lecture tour.

The tour took shape when Lynn did a story on G. Gordon Liddy and discovered the college circuit through Liddy's booking agency, Brian Winthrop International.

She'll talk about photography and show her motivational videos. Ironically, her photos of rock stars are her ticket to talk

at colleges, but her goal is to demystify success.

"You realize in photographing the stars that everybody is vulnerable, even the people you think are immune to such things. College kids want to know how I got next to their heroes. Well, guess what? **Sting** is no better than **you**. That's my basic approach.

"College is a halfway house. I want to add reality to it, help them learn how to operate in the real world.

"I want to be with the audience for my photographs and videos. I want to interact, answer questions, participate without TV or a magazine in the middle. It's a different world out there now and unless you communicate with it you don't know what it is."

LOW LIGHT PHOTOGRAPHY

BY ERIC ESTRIN

With the variety of sensitive, high-speed film on the market these days, you can take pictures anywhere, as long as you keep in mind a few basic points. First of all, it helps to have a camera with a fast lens — meaning f/2.8 or better (the lower the number, the faster your lens). Even if your lens is not that fast, you can still take low-light photographs — but you may need to use a tripod to keep your camera steady for longer exposures.



Votive candles provide even, warm light, as well as an unusual frame for the subject.

In either case, make sure you're using an appropriate film for your subject. Kodacolor VR 400 or 1000 film is recommended for color prints. The higher speed (1000) is preferable for **extremely** low light. The lower-speed film offers more versatility in a wider range of situations. Kodak Ektachrome 200 or 400 film can be used for slides shot in natural light, or Kodak Ektachrome 160 film for slides when the predominant light source is from tungsten bulbs. Kodak Tri-X pan film is recommended for black and white shots.

Almost all indoor settings lit without flash or other professional gear would be considered low-light photographic opportunities. These settings often provide pleasing results, because sunshine filtering in through windows eliminates harsh shadows and makes for even, flattering light. To maximize this condition, make sure window shades and blinds are opened, whenever possible. Similarly, when shooting indoors at night or on overcast days, it may help to turn on all lights in the room.

A long exposure transformed car headlights into luminous streaks.

When taking pictures in this manner, try to position your subject facing the light. Take a meter reading from the subject's face, or whatever area you consider the most important part of the shot. If you include the light source, or even large portions of a reflective surface such as a light-colored wall in the reading, you risk "fooling" your light meter and underexposing your subject. Conversely, try not to include much of the open window or other light source in the frame. This part may be overexposed if you have taken a reading from your subject.

Other kinds of low-light photo opportunities take place outside the home after daylight. Early evening is a good time to capture sunsets and other nature shots in a soft, pleasing light. In addition, most city lights are turned on by this time, and they can serve as the focal point of a variety of shots.

It's easy to take pictures of city lights at night, because they turn out well at a wide range of exposures. Perhaps a stream of automobile headlights along a dark roadway makes for an interesting geometric design in black and white. Or, you might prefer shooting a colorful neon sign, or an entire block of storefronts. Fast shutter speeds will emphasize detail in the lights themselves, while longer exposures result in more detail in surrounding shadow areas.

A fast camera lens and high-speed film can

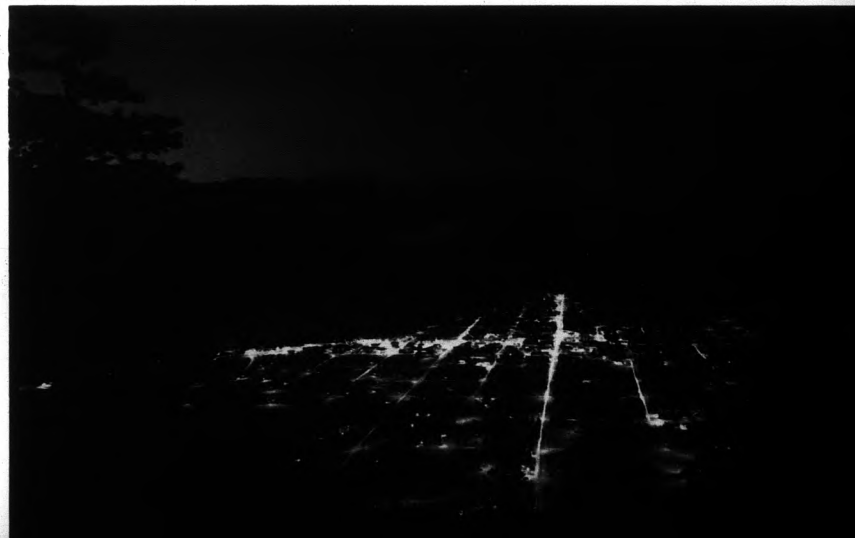


Window light alone would have made these lacemakers appear in silhouette, but reflected light off a white tablecloth helps show detail in their faces.

also be utilized to great effect when shooting indoor concerts or sporting events, or outdoor events at night. For sports events, it's often best to shoot at the fastest shutter speed possible, in order to stop the action. If low-light conditions force you to expose for 1/60 second or longer, chances are, you will get some blurred motion. This phenomenon is minimized, however, at the peak of the action — the top of an athlete's jump, the moment a ball hits a bat, and so on. In addition, you can get satisfying results by panning your camera with the action, blurring only the background.

Once you start experimenting, you'll find there's literally no end to the array of good photographs available in dim light. Streetlights, candlelights, even the light of a clear, night sky can provide enough illumination to make beautiful pictures. All that's usually needed is a camera with a fast lens, some sensitive film, and a healthy imagination.

EASTMAN KODAK COMPANY



Calendar

NORTHWEST

COLORADO The town of **Larkspur**, midway between Colorado Springs and Denver puts on a month-long Renaissance Festival on each weekend in June. More than 500 costumed participants put on demonstrations, sword fights, jousts and arts and crafts fairs in a medieval town set in the Rockies. Call (303) 777-3835 for more information.

MONTANA The Indian Club at Montana State University in **Bozeman** sponsors Indian Days, to be held this year on May 10 and 11. Invitations are extended to all members of Montana's Indian tribes and the 300-400 respondents participate in a weekend of dancing, music, food and ceremonial events. The costumed celebration is held at the MSU Fieldhouse. For more information, call (406) 587-3456.

OREGON Spectators line up for 30 miles along the wild and scenic Rogue River near **Grants Pass** over the memorial Day weekend for the lead event in the Boatnik Festival. About 20 hydroplanes race over the rivers, rocks and rapids downstream and back for a 50-mile run beginning and ending at Riverside Park.

WASHINGTON The community of **Westport** is known for its whalewatching trips, and the peak season in the area is from late April through May. Charter boats take watchers out for four-hour scenic trips, often spending much of the time drifting through hundreds of migrating whales. Call (206) 268-9422 for more information.

Michael Thirkill

SOUTHWEST

CALIFORNIA The San Francisco Examiner's Bay to Breakers Race requires almost as much endurance to refer to as it does to participate in. This foot race — the largest in the world (largest race, not largest feet) — winds through **San Francisco** and culminates near the beach with a well-deserved festival, May 19. For an information packet, send a self-addressed, stamped envelope to: Bay to Breakers, 110 5th Street, San Francisco, CA 94103.

ARIZONA White Castle Sunday. The scent of White Castle hamburgers in **Fountain Hills** on April 28 will not be brought by a breeze from the Windy City — it will come from the several booths set up once a year to sell the little square burgers which are flown in from the midwest. Enjoy this culinary treat while listening to the music of various bands provided by the city that boasts the highest fountain in the world. Free admission and parking. (602) 837-2371.

Doug Eicholtz

NORTHEAST

MAINE Tall tales, fables and yarns are the order of business when the North Atlantic Festival of Storytelling comes to **Rockport** in late June. Storytellers from all over will enthral audiences with their ancient art. Informa-

tion (207) 236-9721.

NEW HAMPSHIRE The skies over the Mt. Washington Valley will be a sight to behold when hot air balloons, their pilots, and their enthusiasts converge on the town of **North Conway** in early June. Information: (603) 271-2666.

MASSACHUSETTS Meet those jogging feet at the **Boston Marathon**, which occurs in and around the town on the third Monday of every April. If you decide to leave your running shoes home and cheer on the marathoners instead, why not bring your camera and capture the action from the sidelines? Information: The Boston Athletic Association, (617) 227-3210.

CONNECTICUT Sailing craft will race in the annual Kahlua Sunfish Connecticut Classic in early June. The race course starts at **Riverside Park** in **Hartford**, and meanders south on the Connecticut River to the Pettipaug Yacht Club in **Essex**. Information: (203) 756-7091.

Paul Rosta

EAST CENTRAL

NEW JERSEY **Waterloo Village, Waterloo.** This restored colonial village is nestled in the wooded Sussex mountains, sprawling acres that play host to a summer of outdoor musical events from classical to bluegrass. Working mills make it historic, lush grounds make it picturesque and the local pub makes it merry. A popular hideaway for public-shy lovers. Call now for summer schedule: (201) 347-4700.

New Jersey Folk Festival, Music Pier, **Ocean City.** Early May weekend. All-day seaside music fair. Call (609) 399-6111.

NEW YORK The Ninth Avenue International Festival, 35th-57th Streets, **Manhattan.** This relatively new annual event

has become a popular hit by roping off 22 city blocks for an orgy of food, games, shops, crafts and ethnic delights, stretching from below Times Square, through Hell's Kitchen and up the West Side Theatre District. A weekend fest, May 18-19.

PENNSYLVANIA Raft Regatta, Juniata River, **Huntingdon.** The last Saturday of April is the traditional date for this impressive white water competition. Only rafts, many homemade, may participate and those homegrown models are proud floating showcases. Get your feet wet. Information: (814) 643-3577.

Devon Horse Show and County Fair, Devon Fairgrounds, **Devon,** May 24-June 1. One of America's most prestigious equestrian events of leaping, speed and style. Many former Olympic equestrians ride here. And the County Fair is a bonus — rides, games, sideshows, food and drink. For information: (215) 964-0550.

VIRGINIA Wolf Trap Farm Park for the Performing Arts, Trap Road, **Vienna.** Daily tours available. Call now for upcoming slate of summer events. Enjoy jazz, dance, musicals, theatre and opera in an outdoor setting. Information: (703) 255-1916.

17th Annual Reenactment of the Battle of New Market.



PALM SPRINGS CONVENTION & TOURIST BUREAU



PADRE ISLAND TOURIST BUREAU

New Market. Over 1000 mock soldiers in period dress recreate the famous Civil War battle. Sometime in mid-May. Information: (703) 740-3101

Tony De Sena

SOUTHEAST

FLORIDA Traditional skills will be tested at the Scottish Highland Games in **Dunedin**

(April '20) and **Jacksonville** (April 12-14). These annual games carry on competitions in the tug of war, sheaf and hammer throws, drumming, dancing and bagpipes.

ALABAMA Fifty fire-breathing stock cars take the starting gun in the Winston 500 NASCAR Grand National Stock Car Race. May 5 at **Talladega**.

SOUTH CAROLINA The Spoleto Festival, held May 24-June 9 in **Charleston**, just might be the best and most comprehensive arts festival anywhere in America. The two-week slate of events includes theatre, dance and music.

Bob Andelman

MIDWEST

IOWA The Drake Relays, held April 26-27 at Drake University in **Des Moines** annually attract top collegiate tracksters from all over the U.S. World records have been known to fall. For information, call (515) 271-2102

ILLINOIS The Chicago Cubs Home Opener takes place on April 16 at Wrigley Field. **Chicago.** It has become almost cliché to say that Wrigley Field is the best ballpark in the

country, but, well, it is. The friendly confines are the perfect setting for... with the Cubs, you never know. But the vines are nice, and at this time of year, the beer is cold. What better way to forget about San Diego, Steve Garvey, and 1984?

WISCONSIN "Brown Bach It" every Tuesday and Thursday in April at the Performing Arts Center, **Milwaukee**. Free noontime classical music concerts will feature local and regional musicians. Call (414) 273-3121

Over 90 colorful hot-air balloons will brighten the Wisconsin skies as they compete in various events at the **Great Wisconsin Dells Balloon Rally** from May 31 to June 2. For the earthbound, the Dells are about as enjoyable a place to drink a beer as anywhere. Call (608) 254-8088

Richard Levinson

POSTERS

BY ERIC ESTRIN

Are you inspired by the sight of a beautiful sunset, a snow-capped mountaintop or the perfect wave? Do you find yourself sneaking peeks inside your wallet during dull moments in the classroom, just to glance at a favorite picture of your boyfriend or girlfriend? Have you ever been captured on film in a truly memorable scene — maybe posing with someone you admire, or sliding into home plate with the winning run?

Well, wallet-sized snapshots are great, but for your really special images, maybe it's time to think big. Kodak Processing Labs have now made it simple to blow up 35-millimetre color negatives and slides to poster size — a whopping 20 x 30 inches — at a price usually associated with prints less than half as big.

Thanks to new printing technology, Kodak is able to produce these massive megaphotos at a list price of only \$17.95, while smaller color blowups of 16 x 24 typically list for around \$36.50. In order to keep costs down, there are some restrictions, however, which apply specifically to

poster-size prints.

First of all, the blowups can be made only from 35-millimetre color negatives or slides. Anything smaller than that would require too great a magnification and the resulting print might appear out of focus or too grainy. Secondly, no customized work — such as touch-ups or cropping — can be done on the finished product. And finally, the posters are available on textured paper only.

George Bears, Marketing Director for Kodak Processing Labs, says the poster service has been booming since its national introduction toward the end of 1983 (the product had been test-marketed regionally for about a year before that). Surveys show that about 42 percent of the posters made are scenic shots; another 28 percent are people pictures; and the remainder fall into pets and other categories. According to Bears, more than 90 percent of the people using the service say they are delighted with the print quality. Problems tend to arise only when the original negative or slide is of poor quality.

The first rule of thumb is to make certain your photo is completely sharp. Check it with a magnifying glass. Any blurring will be greatly magnified.

The same goes for graininess. Often, a

small picture will look okay with some grain in it, but when enlarged to 8 x 10, the grain becomes conspicuous. Well, at 20 x 30, you can bet the phenomenon will be intensified; so unless that effect is your intended goal, be sure that your slide or negative shows as little grain as possible. To do this, you'll want to start by using a fine-grained film. Kodacolor VR 100 film is recommended if you're shooting color print film, but Kodacolor VR 200 film is also acceptable. Any of Kodak's low-speed slide films — Kodachrome 25 or 64 films and Kodak Ektachrome 64 film — are ideal, but Kodak Ektachrome 160 or 200 film can also bring good results.

Another tip: select a photo that is well-exposed, neither too dark nor too light, with pleasing colors.

When you've decided which picture you want to cover your wall, make sure there are no scratches or marks on the film, for these aberrations will surely be magnified on the final print. Then take it to your photo dealer and ask him to send it to Kodak. You should see the finished results in about one week.

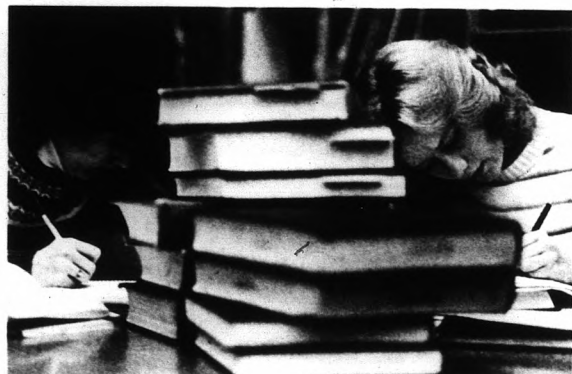
As with any piece of artwork, you should select something you want to see a lot of. Because now you can see more of it than ever before.



FREEZE FRAME



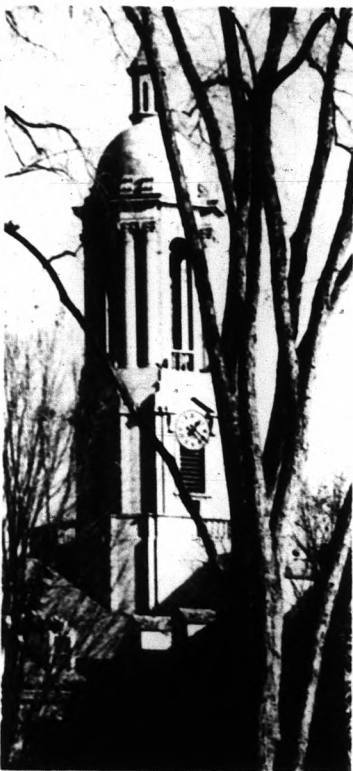
JEFF BUSTRAAN



DAN OLESKI



JAY GORODETZER



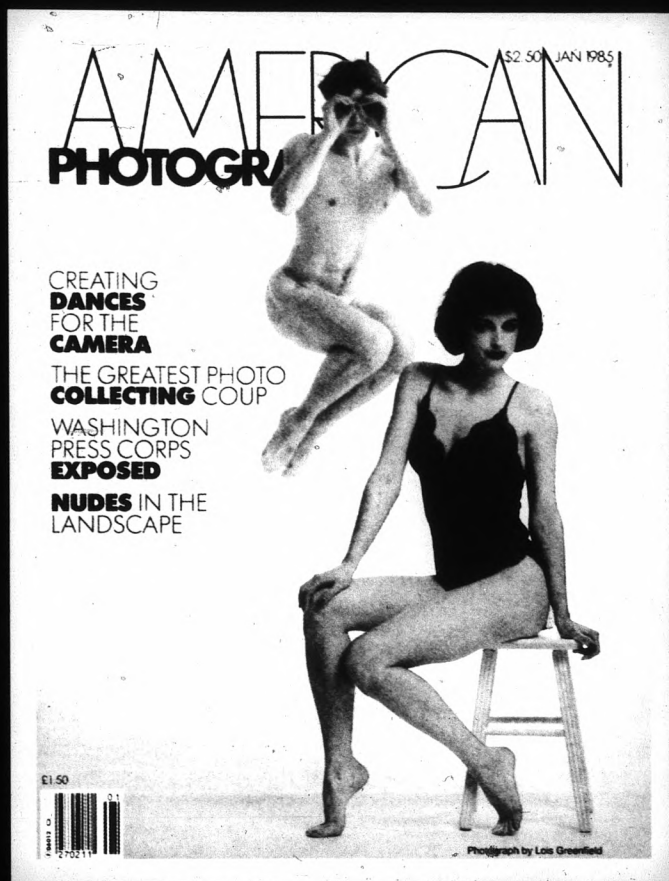
DAN OLESKI



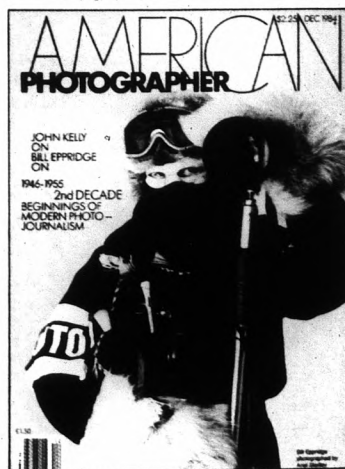
NATHAN LODER



This past fall, select colleges and universities hosted a campus-wide Freeze Frame contest sponsored by Eastman Kodak Company. At each college, the campus newspaper staff was in charge of judging and selecting a group of photographs that, together, illustrated campus lifestyle. Now we have a winner overall, the best campus selection as picked from the regional champs by Kodak photo experts. Penn State draws top honors, thanks to sharp student eyes and a great editing job by the *Daily Collegian* staff.



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50 mm at 1/30 sec at f/8.5

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